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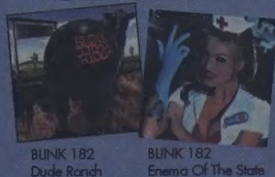


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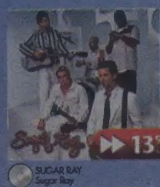
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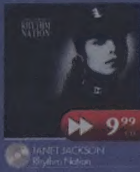
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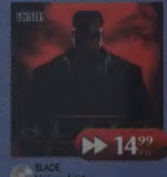
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Attention, Wal-Mart shoppers

It's small town versus megastore in documentary *Store Wars*

By TAMARA STRAUS

In 1998, David Glass, the chief operating officer of Wal-Mart, outlined his company's objective: "First we dominate North America, then South America, then Europe and Asia." If Glass had been speaking of any other enterprise, his words might have seemed far-fetched. But Wal-Mart's growth since 1962 actually has resembled a blitzkrieg.

The largest retailer in the world has 3,000 stores in the U.S. and Canada as well as chains in Britain, Germany, China, Korea, Mexico, Brazil

and Argentina. It opens a megastore every two days. With 925,000 people on the payroll, it is the U.S.'s largest private employer and the second largest employer in general after the American government. The company also boasts the largest computer, surpassing the Pentagon's, and the world's largest fleet of trucks. Wal-Mart might as well appear in the dictionary under the word "huge."

I know these statistics because I just watched *Store Wars: When Wal-Mart Comes to Town*, a documentary film by Micha Peled currently airing on PBS. *Store Wars* is not exactly a critique of Wal-Mart's business practices, but it is hard to watch it and come away with a favourable view of the company.

Peled makes crystal clear Wal-Mart's savvy has been to provide funds to towns in the absence of

adequate state and federal money. It lines its proposals with million-dollar incentives to cash-strapped towns and then, should the town balk, threatens to move its megastore to Town B if Town Council A says no.

"The only way most American towns can cover their budget today is by having big corporations like Wal-Mart come in and bring tax revenues," Peled says over the telephone. "Ever since the Reagan era, American municipalities have been scrambling for additional revenue sources. Wal-Mart, in this way, has 'come to the rescue.'"

Peled surprise

Peled is an odd candidate to tell the very American story of Wal-Mart. He grew up in an Israeli farm town called Ganey-Yehuda, about an hour's drive from Tel Aviv. His mother fled Nazi Germany. His first documentary was

called *Teatro Latino*, while his last two films examined native themes: Israeli-Palestinian relations and Jewish settlers in the West Bank.

But Peled is no stranger to the U.S. He's lived there for the last 25 years and spent the first few wandering the States with a copy of Kerouac's *On the Road* in hand. Ganey Yehuda means Judas's Garden, and perhaps growing up in a place whose name connotes betrayal and that has undergone continual land struggle prepared him better than most to understand America's turf wars. It certainly has made him sensitive to small-town politics, which are depicted in *Store Wars* with amusing detail.

"I wanted to tell the story of a town that is anywhere, U.S.A. because that story has not really been told," Peled says. In Ashland, Virginia, where the film is set, he found that place. The town of 7,200 looks like a latter-day Norman Rockwell painting, boasts the only remaining Amtrak rail that stops in the middle of town and basically epitomizes what's left of small-town American life.

Life during wartime

Which may be the main reason why Ashland was torn asunder when Wal-Mart announced they planned to come to town. Not since the Civil War or the civil rights movement, it seems, have Ashlanders experienced such fierce public debate. *Store Wars* depicts the street protests led by a group called the Pink Flamingos, late-night discussions over homemade pies and the inevitable political maneuverings among prominent citizens and elected officials.

Act I of *Store Wars* ends with Ashland rejecting Wal-Mart's offer, and with it breathing a sense of relief. But with the company's second proposal, which included a \$3 million investment for road repairs, the town council caved, even though the majority of Ashlanders remained opposed to the plan. Tears were shed by Pink Flamingo members; others chalked up the decision to the realities of small-town economics.

A good way to prepare yourself before watching *Store Wars* would be to pay an afternoon visit to both the local megastore and the local grocer. That's because Peled's documentary illustrates just what the implications of those visits are: one offers convenience, needed jobs and the new style of American consumption; the other the shopping of the recent past, in a local retail economy, which companies like Wal-Mart tend to wipe out.

And in case you don't have an opinion about the Wal-Mart versus Mom-and-Pop-store debate, *Store Wars* offers a cast of characters who do. There is Sharon McKinley, a matronly Southerner whose husband and daughter work at Wal-Mart and who argues the store is a boon to people with limited free time and a tight budget. There is the straight-laced Keith Morris, a Wal-Mart director of community relations, who comes to Ashland to convince the town folk of Wal-Mart's sweet deal. And there is Al Norman, a bearded activist and

founder of a group called Sprawl Busters, who argues, "Wal-Mart operates on a saturation strategy. They place stores so close together that they become their own competition. Once everyone else is wiped out, they're free to thin out their own stores. Wal-Mart currently has over 390 empty stores on the market today. This is a company that changes stores as casually as you or I change shoes."

Without a Ker in the world

That's America, you might say. But Micha Peled would prefer if it were not. He is nostalgic for the regional variety he experienced on his Kerouac journey back in the '70s. "I was stunned by the scope of the problem," he says, referring to the homogenization of American towns. "And I was stunned that until I read about Wal-Mart in a book on globalization, I didn't know anything about how the company works."

Still, Peled sympathizes with towns that have succumbed to Goliaths like Wal-Mart. "They're essentially blackmailed," he says. "If the towns don't take on a Wal-Mart, Wal-Mart will move their new store two miles up the road out of the town's jurisdiction and still suffer the same economic devastation."

Store Wars also makes the point that Wal-Mart is not universally hated. As Peled's Ashlanders note, for instance, the company offers low-income people much-needed jobs. What they don't say, however, is that Wal-Mart's jobs fail to provide a living wage—a salary that can adequately cover the costs of rent, food and health insurance. According to research institutes like Jobs for Justice and United for a Fair Economy, one-third of Wal-Mart's employees work part-time with no benefits or job security. Many employees also are limited to less than 28 hours a week and are therefore not eligible for any benefits at all.

Store Wars doesn't explore this vicious cycle of insupportable wages, nor does Peled examine in much detail the race and class divisions raised by the Wal-Mart debate—the way, for example, low-income African-Americans in Ashland tended to support Wal-Mart and upper-class whites did not. Still, *Store Wars* will be useful to people facing the same dilemmas experienced by those in Ashland. In fact, Peled has been holding public screenings of the film in places where Wal-Mart is trying to come to town. "I believe in something Arthur Miller once said," he notes, referring to his outreach efforts. "Every piece of art should bring news—and news in the broadest sense of the word."

Store Wars, which won a Golden Gate Award at the San Francisco International Film Festival, does bring news—news of the broad and disturbing sort. ●

news

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To contact Micha Peled for a public screening, write to teddybearfilms@earthlink.net.

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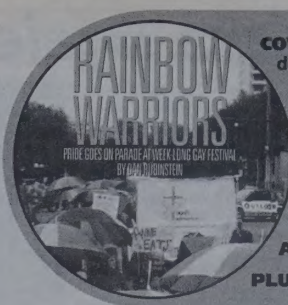
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COVER STORY: Pride Fest 2001 is about to take place, but do Alberta's gays have much to be happy about? Well, as Vue's Dan Rubinstein learned, they may live in Canada's most backward province as far as gay rights are concerned, but there's plenty of cause to celebrate, too • 36

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yourVUE

Garneau and Princess are doing something right

Re: "Whyte Avenue freeze-out" by Paul Matwychuk, VuePoint [May 31-June 6]:

Paul, I am happy to learn that you are a movie fan. Sometimes I don't think there are many of you in Edmonton. I am the owner of the booking company that books films for the Garneau and Princess in Edmonton. I negotiate with film distributors on their behalf; I schedule the films and I see the box office reports every night. I know how many Edmontonians go through the doors of the Princess and the Garneau each and every night.

Since you seem to think that I am doing a poor job, I thought I would write to correct you. I get very tired of people who are ill-informed spouting off in the media. Since my company books for nearly 200 screen in Canada and the United States, we must be doing something right!

"Right now, there's a host of compelling films circling Edmonton," you say. Last week I held two films at the Princess because there was nothing else to play. Would it surprise you to know that there are only three or four prints of many popular art films to serve this entire country? Paul, when a film opens in Toronto, Vancouver and Montreal, do you really think the same film could play at the same time in Edmonton when most times there is only one print

to serve all of western Canada? Examples of this are *The Dish*, which was held over in Calgary twice, and *Yi Yi*, which will be coming to Edmonton soon... and there are lots of other examples. *The Dish* opened at the Garneau on June 1 and *Yi Yi* will be coming to the Garneau in July. (Three prints of *Yi Yi* are available in Canada and as soon as a print comes free in Toronto, we will open it in Edmonton.)

Video dates are often set before a film opens in theatres with no regard to the films' playoff in cinemas. So if a film plays in Edmonton near the video date, it simply means that the film was more successful than the distributor had imagined. It also means that it is likely to play other Canadian cities after the video date.

Did you know that the Globe and Plaza theatres in Calgary have switched to Hollywood film fare this summer? The reason is simple. They have to make money to survive. That means Calgary has only the Uptown left for art/alternative films.

It might surprise you to know that art/specialty film distribution is a difficult one. Several of these distributors have gone under in the past few years.

Edmonton is very lucky to have the



The Anniversary Party is coming to Edmonton... on time

Gameau and Princess theatres. I can say that they are being run simply because their owners think that Edmonton should have access to art and alternative films. Paul, these two theatres are not financially viable on their own. Edmonton does not support art and alternative films sufficiently to cause these two theatres to be profitable.

You may have noticed that the Gameau closed for a while last fall and the Princess closed for a while last summer. The reason: nothing to show that would do enough business to keep these two locations open. When we brought back *Gladiator* and *Meet the Parents* (by the way, Paul, they played only one week, not, as you state, "night after night after night") it was because we had nothing else to show that people would pay to see.

Do you think that the major the-

SEE PAGE 8

What's on Track

JUNE JUNE JUNE

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Chris Brown & Kate Fenner

Formerly from Bourbon Tabernacle Choir

FRI
15

Stony Plain Records 25th Anniversary

Featuring Tom Landa and The Paperboys. Celebrate with Celtic Bluegrass Stompin' pop!

SAT
16

Kit Kat Club

The sirens of the sidies

SUN
17

Sunday Night Live

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MON
18

Tippy Ago & Friends

Our old pal Tippy and his compadres get the North Country Spirit kicked off just right!

TUE
19

Mudmen

Heavy rock with bagpipes with guests Three Days Wiser

WED
20

Tony D. & Dave Gogo

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THU
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Grueros

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e-mail: <office@vue.ab.ca>
website: <http://vue.ab.ca>
VURB website: <www.vurb.com>

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available at over 1,000 locations

Editor/Publisher

Ron Garth
<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming
<maureen@vue.ab.ca>

Editorial Directors

Dave Johnston
(Music Editor) <dj@vue.ab.ca>

Paul Matychuk
(Managing Editor) <paul@vue.ab.ca>

Production Manager

Lyle Bell
<lyle@vue.ab.ca>

Office Manager

Glenys Switzer
<glenys@vue.ab.ca>

Layout Manager

Matt Bromley
<matt@vue.ab.ca>

Art Director

Dave Johnston
<dj@vue.ab.ca>

Webmaster

Lyle Bell
<lyle@vue.ab.ca>

Sales and Marketing Manager

Rob Lightfoot
<rob@vue.ab.ca>

Advertising Representatives

Karen Meurer, Brenda Anderson
<advertising@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

Paul Matychuk
(Arts and Film)
<pa@vue.ab.ca>

Wayne Arthur (Music Notes)
<musicnotes@vue.ab.ca>

Dan Rubinstein (News)
<dan@vue.ab.ca>

Glenys Switzer (Listings)
<listings@vue.ab.ca>

Contributors

Josef Braun, Richard Burnett,
Phil Duperron, Maureen Fenniak,
Rockie Gardiner, James Grisdal,
Don Hazen, Sean Joyner, Dana
McNairn, Ian Mulder, Rick Overwater,
Steven Sandor, Tamara Straus,
Francis Tétrault, Juliann Wilding

Cover Photo
courtesy of Patrick Ryle

Layout/Production Team
Lyle Bell, Matt Bromley, Terry Cox,
Dave Johnston, Sean Rivalin,
Glenys Switzer

Administrative Assistant
David Laing

Printing and Film Assembly
The Edmonton Sun

Distribution
Marty Anderson
Bob Riley

Clark Distribution

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Decoding the Dubya Dyslexicon

Mark Crispin Miller
sees a political
menace in Bush,
not an idiot

By DON HAZEN

George W. Bush is renowned for saying things like "It's not the way American is all about." His gaffes include "Desert Storm. We sold a lot of tickets" and "If this were a dictatorship, it'd be a heck of a lot easier, just so long as I'm dictator." So if Bush has a way with words, it's for twist-like wit and malapropian fluency. Last year he told the *Los Angeles Times*, "One of the common denominators I have found is that expectations rise above that which is expected." And on the campaign trail he shared the following sentiment with the *New York Times*: "I don't care what the polls say. I don't. I'm doing what I think what's wrong."

Mark Crispin Miller, the author of *The Bush Dyslexicon*, sees more in these verbal tics and grammatical bumbles than just plain idiocy. In fact, the professor of media ecology at New York University credits Bush for speaking a language television producers and talk show hosts can understand: one of superficiality and shallowness, of one-liners and aw-shucks answers. As Miller argues in his introduction:

"This book is meant to shed some light on the propaganda of our time. *The Dyslexicon* attempts to give the lie to that enormous wave of propaganda—a joint production of the GOP and the major media—whereby George W. Bush was forced on us as president, then, after his inauguration, hailed nearly universally for his amazing charm, his democratic ease, his rare ability to be all things to all Americans and so on. Our experience of this transparent coup has been dis-

orienting from the start."

Miller talked with us about his book and why—and how—the dis-orientation continues....

Don Hazen: Why do this book?

Mark Crispin Miller: It may sound grandiose, but my purpose was to help inspire the scattered and demoralized opposition to the Bush cabal, which was undemocratically installed and whose aims are wholly, dangerously anti-democratic. I

try to do this mainly

by reminding readers of George W. Bush's absolute unfitness for the presidency—a fact that television always made quite clear to most of us (including many Bush supporters), even as "the liberal media" worked hard to play it down.

I'd like to add that, while I see Gore's "defeat" as a grotesque miscarriage of democratic procedure, the book is not intended as especially pro-Gore. While it takes a very dim view of the House of Bush and the far right, *The Dyslexicon* is also critical of both Gore and his party. The book suggests that both parties, and the corporate media, have much to answer for. Nevertheless, Gore won. His fate, effected jointly by the GOP and the major media, was an appalling setback for American democracy.

DH: What's the biggest misperception the public has of Dubya?

MC: That he's a moron—and a benign moron at that. Although Bush is indeed illiterate, bone-ignorant and generally illogical, he's not a cretin. At the nastier kind of politics, he is extraordinarily shrewd. In this he is a lot like Richard Nixon, who, as I argue, is his spiritual father. Bush only benefits from his wide comic reputation as a genial idiot. (He's neither genial nor an idiot.) So we "misunderestimate" him at our peril.

DH: How does Bush's style work for him?

MC: He is adept at the sort of

"self-effacing humour" that lets people see him as a regular guy. Through this pose, first of all, he turns his major weakness—his enormous ignorance—into a seeming strength. Anyone who calls him on his lack of education can be dismissed as stuck-up and elitist, like the Stevenson supporters who would jeer at Ike's weak syntax. (That confusing syntax was deliberate on Ike's part. He was incomparably more literate and better-educated than this Bush.)

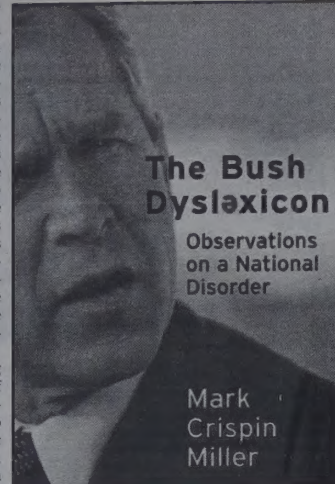
And while clearing him of all charges of under-education, his tactical self-mockery also helps to cloud the basic issue of his privilege. In fact, Bush was and is a spoiled and lazy child of wealth—great wealth, far greater than Al Gore's. His proud ignorance is actually a shameless exhibition of his having blithely squandered an extremely costly education. By seeming to goad on himself, however, he gives us the misimpression that he's "just folks."

DH: What is the media's role in Bush's success?

MC: They've been utterly complicit in his rise. They've played such a large role in his elevation that they should share credit for it with Karl Rove. As the Brookings Institution demonstrated last fall, the major media's pro-Bush bias was pretty obvious. While they dumped all over Gore for such trivialities as his too-orange make-up and loud sighs, they gave Bush a pass, despite his enormous weaknesses. They then compounded that original sin by loudly calling on Gore to throw in the towel just after Election Day—as if that was their decision to make, and not the people's.

DH: Evaluate the legitimacy question now, six months out. Any legs to the anger?

MC: Absolutely. Millions of Americans are now so sickened by what happened that they've simply given up—on both the political system and the major media. Roughly 52 per cent of the electorate voted against the right—and, if we factor in Buchanan's margin-dwellers, some 53 per cent voted against George Bush. It's hard to believe that all those people took their votes so lightly that they'd now jump on the Bush bandwagon—which is what the networks' polls would have us think. In fact, those who could clearly see that Bush was lacking and then voted fervently against him are today's "Silent Majority." Their turn—that is to say, our turn—will come again; and then the small network of rightists who've been calling all the shots will be in trouble. The turn seems lately to have started, what with



The Bush Dyslexicon

Observations
on a National
Disorder

Mark
Crispin
Miller

the remarkable defection of Jim Jeffords, a move that has poked giant holes in the great myth of Bush's "likability" and talent for unting, not dividing.

DH: What was most disturbing to you about the election?

MC: Most shocking of all, this "election" was a massive violation of the civil rights of millions of Americans, mainly African-Americans. Those voters have been screwed before, of course, but never as baldly or in such numbers as in this unprecedented case. This entailed the systematic and illegal purging of the voters' rolls in Florida; the illegal disenfranchisement of Florida residents who had served their time for felonies in other states; widespread state chicanery—arbitrary shuttering of polling places, incomplete or incorrect voting lists, intimidation by police, etc.—not only in Florida but also in Tennessee; and, of course, the Supreme Court's perverse and indefensible misuse of the Constitution's equal protection clause to stop the counting of the vote in Florida.

All of this was aimed primarily at African-American voters—and where was the so-called "liberal media" through all of this? Where were the investigations into those abuses? Where was the coverage of the NAACP's important hearings into the whole matter? Those same intrepid "journalists" who always can be counted on to bow down at the name of Martin Luther King, Jr. and who would also gladly pester Bush about, say, his failure to condemn the South Carolina government for flying the Confederate flag, were in this instance nowhere to be found. Black Americans have every right to feel abandoned and betrayed, both by the mainstream media and by the Democratic Party. ●

The Bush Dyslexicon

By Mark Crispin Miller • W.W. Norton
and Company • 304 pp. • \$24.95

Dubya speaks!: samples from *The Dyslexicon*

King: Can a president do something about [racial profiling]? There was a movement that Bill Clinton can sign an executive order dealing with it. To your knowledge, can you?

Bush: I don't know about that, but yes, I think the president can call upon racial reconciliation in America. —*Larry King Live*, 9/26/2000

"Will the highways on the Internet become more few?" —*Concord, New Hampshire*, 2/29/2000

"This is an impressive crowd, the haves and the have-mores. Some people call you the elite. I call you my base." —*Al Smith memorial dinner in New York*, 10/19/2000

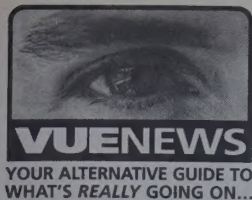
"Well, we all make mistakes. I've been known to mangle a syl-lab-ble or two, you know. But you know what I mean. I think credibility is important." —*presidential debate*, 10/12/2000

"What's not fine is, rarely is the question asked, are, is our children learning?" —*Los Angeles Times*, 1/14/2000

Q: When you're talking about politics, what do you and [your father] talk about?

Bush: Pussy. —to David Fink of the *Hartford Courant*, at the 1988 Republican Convention

"I know how hard it is to put food on your family." —*Greater Nashua, New Hampshire*, 1/27/2000



POLITICS

Anders unrepentant after Mandela slap

OTTAWA—Just when you thought the Stockwell Day schism was in danger of dominating the entirety of Canadian political news, 29-year-old Calgary West MP Rob Anders calls Nelson Mandela “a Communist and a terrorist” and another trivial Canadian Alliance scandal takes over national headlines for a few days.

Anders, of course, dumped on Mandela to play tit-for-tat with the Liberals. Because the Liberals didn't go along with Alliance plans to honour Queen Elizabeth II on her 50th wedding anniversary, Anders took it upon himself to quash the government's bid to grant Mandela honorary citizenship. The Liberals will still get their way by issuing an order-in-council through Cabinet, but Anders killed Parliament's chance to bestow the honour by denying it the unanimous consent it required.

“I don't think that, you know, anybody would argue that if Nelson Mandela was saying, you know, 30 years ago, that you should go around with matches and with necklaces and strangle people or burn them out of their homes, that that's not terrorism,” Anders said to reporters. “I would say that 30 years from now, Nelson Mandela will not be lionized as much as he is today.”

Those comments—not to mention Anders's use of the words “Communist” and “terrorist” to describe Mandela, who won the Nobel Peace Prize in 1993—sparked an uproar in Ottawa. Jean Chrétien called Anders “stupid,” saying, “I think it's horrible, absolutely horrible, to call Nelson Mandela... I will not repeat the term used.” Several Alliance members, including foreign affairs critic Monte Solberg and citizenship and immigration critic Inky Mark, made statements distancing themselves from Anders. But Anders remained unrepentant, even admitting that he's playing “quid pro quo.”

Despite the splash Anders's stand made in Canadian papers, the South African response has been very low-key. Mandela's spokesperson Zilda LaGrange told the *Globe and Mail* that Mandela does “not want to get involved in another government's parliamentary affairs. The head of South African government communications, Joel Netshitenzhe, added that “the immediate impression is that this incident is more a reflection on the Canadian MP concerned than it is on Mr. Mandela himself. We are not irritated with the Canadian government or people.”

In South Africa, it seems, it takes more than a few words from attention-craving politicians to make waves. —DAN RUBINSTEIN

THE NEW NDP...



ENVIRONMENT

All-American water crisis

EJIDO MERIDA, MEXICO—Since its construction in 1940, the All-American Canal, which runs from the Colorado River to California's Imperial Valley, has been the lifeblood of one of the most productive farming regions in the United States. But the canal, which lies just 10 miles north of the Mexican-American border and has a dirt bottom, has also been a godsend for 30,000 Mexicans who rely on water that seeps through the earth under the canal and percolates south of the border.

Enough water is “lost” every year to supply 135,000 families in California, and with the state looking for new ways to conserve water, it's decided to pave the well. That's good news for southern California, which is experiencing significant urban growth and water shortages, but horrible news for the thousands of Mexicans in the Mexicali Valley who'll lose their irrigating, bathing, washing and even drinking water if the plan to line the canal with concrete proceeds. “Without the water, all agricultural activity could be over,” area resident Miguel Bañuelos said to *Mother Jones* magazine, “and farming is the valley's only source of employment.”

The International Boundary and Water Commission mediates water disputes between the U.S. and Mexico. But because the All-American Canal cuts westward north of the border—taking with it a fifth of the water flowing through the Colorado River—California's plan is perfectly legit. Americans do recognize the impact the paving project will have on Mexicans and will attempt to offset damages, perhaps by building a short tributary from the canal into Mexico. But even that won't help people in the Mexicali Valley.

Once all the funding is in place and regulatory approval is granted, construction could begin in two years.

“We have to be able to conserve [water] where appropriate, put it to the best use and use it more efficiently,” Charles Keene, a water management chief with California's Department of Water Resources said to *Mother Jones*. “We understand these tensions in California,” replied Alfonso Andrés Cortez-Lara, a researcher with Mexicali's Colegio de la Frontera Norte. “But we have another problem: there is only one source for both sides.” —DAN RUBINSTEIN

Global warming no myth, says White House report

WASHINGTON—Since coming into power, President Bush has pulled the United States out of the Kyoto Accord and introduced a fossil-fuel-dependent energy policy which flies in the face of environmental warnings to reduce greenhouse gases.

But last week, a National Academy of Sciences report on global warming—a report commissioned by the White House itself—dealt a huge blow to Dubya's policy moves. Designed to be a primer for President Bush before leaving to meet with European leaders concerned over American policy changes, the report damns the overuse of fossil fuels around the globe.

“The primary source, fossil fuel burning, has released roughly twice as much carbon dioxide as would be required to account for the observed increase [in temperature],” reads the report, which also states increases in methane, ozone, nitrous oxide and chlorofluorocarbons must also take their share of the blame for the climate increase.

No matter the causes of global warming, the report is a setback for many of Bush's Republican allies—and some Alliance critics in Canada, for that matter—who continue to repeat the mantra that global warming is not a scientifically proven phenomenon. The report states very boldly that global warming is not a myth generated by greens and leftists. “Despite the

uncertainties, there is general agreement that the observed warming is real and particularly strong within the past 20 years,” stated the report. “Global warming could well have serious adverse societal and ecological impacts by the end of this century.”

The president's handlers were quick to downplay the report. White House press secretary Ari Fleischer told AP that even though Bush and his aides do accept global warming as a very real issue, the report did not prove conclusively that fossil fuels are to blame. “Yes, temperatures [are] rising,” he said. “It is uncertain what has caused it and what the solutions might be.” —STEVEN SANDOR

HEALTH

“Abortion ship” sets sail from Netherlands

ROTTERDAM—Like a crew of modern-day missionaries, a 40-metre ship staffed by two doctors and a nurse and equipped with an operating room set sail from the Netherlands this week to raise awareness about abortion and possibly provide offshore abortions in international waters near countries where abortion is banned.

Women on Waves, which was expected to dock in Dublin on Thursday, June 14, will not perform any surgical abortions, according to Dr. Rebecca Gomperts, who heads the voyage. Instead, its crew will offer information and contraceptive devices—and they will sail into international waters to give women the RU-486 abortion pill if they request it. (Dublin and other Irish ports are the ship's first destinations; abortion is illegal in Ireland, a country that requires even rape and incest victims to travel abroad for the procedure. Portugal and Poland are other potential destinations, although Gomperts told the *New York Times*, “This will be a worldwide project” and intends to travel to other continents eventually.) —DAN RUBINSTEIN

VUEPOINT

By STEVEN SANDOR

A game of political Hun-umanship

Oh boy—just when you think it's gotten as bad as it can get for the Alliance, Calgary West MP Rob Anders goes ahead and blocks an honorary citizenship for Nobel Peace Prize winner Nelson Mandela, calling him a “terrorist.”

Pretty embarrassing, and, like many political gaffes, it only led to further embarrassment as frustrated Liberal MP John McCallum remarked that Anders was “from a different planet.... He's to the right of Attila the Hun.”

Whoa. How did Attila get dragged into this? By making this statement, McCallum demonstrated just as much cultural insensitivity as Anders. As some of you can tell by my last name, my blood is Hungarian (that's HUN-garian). My heritage is very important to me; I consider Budapest a second home. And, like most Hungarians, I consider Attila to be a great hero. After István (Steven), Attila is the second most common given name in Hungary. My cousin's husband's name is Attila, and I know scores more in both North America and Europe. Just think of the famed Alberta artist Attila Richard Lukacs. Or the Hungarian soccer league's top player, Attila Tököl.

Yes, Attila was brutal. But compared with the Roman Army, Attila doesn't stand out as a madman. He was a king with a great deal of power—a man who made Rome and the Visigoths quake in their boots. He founded a homeland in the Danube basin. In fact, *Slave of the Huns*, by the famed Magyar novelist Géza Gárdonyi (he's been described as the Sir Walter Scott of central Europe), is pretty much required reading for young Hungarians.

“A distant murmur and a flash of arms showed that they had understood Attila's gesture,” writes Gárdonyi. “His soul burned in everyone, like the rising sun on the waves of the ocean.”

Debate still rages if Attila was actually a Hungarian. Some historians believe that after the Huns cleared out of the Danube basin, a new people settled the land. Some believe the Magyars to be simply one of the White Hun tribes. But many Hungarians still believe Attila is our great forbear and the people who came to the Danube after the time of Attila's reign were simply the Huns resettling the land they had just conquered.

No matter. In the hearts of Hungarians, Attila was a liberator and enemy of Rome. Hungarians still seek his tomb, which is rumoured to lie somewhere under Eastern Hungary's Tisza River.

So let this be a reminder to all politicians: keep the Mandela debate about Mandela—and please don't compare Anders to a national hero. Remember, heroes are all about perspective. ☺

Your Vue

Continued from page 5

are chains, both owned by U.S. companies, have any interest in providing art/alternative cinemas for Edmonton? If they can make a buck, they will do it; otherwise, it is up to local Edmontonians to provide for themselves.

You mentioned films like *Crouching Tiger and Chocolate*. These films are traditional arthouse movies—the type of movies that did great at the Garneau

and Princess. But these two films also played the major cinema chains because these chains needed more films to fill their screens; thus, the local independent theatres were deprived of much of the revenue for those two films. That leaves the locally-owned theatres with lots of expense, lots of “civic responsibility” and no money.

It is also important that Edmontonians support Metro Cinema, a non-profit, government-subsidized venue for the non-commercially-viable art/alternative films. Its work is important in

bringing to Edmonton films that would otherwise not be shown. But do not confuse it with a seven-day-a-week business struggling for survival without the volunteers or government support.

I will not go into the politics of the Alliance bid, but I will say that it was based on industry conditions in 2000, when the plan was created. Industry conditions in 2001 are substantially different. The new Alliance Beach Cinemas in Toronto were to be an art and alternative cinema in the Toronto beaches area. It now plays almost 100

per cent Hollywood film fare! More screens is not what is needed. More patrons would help.

Remember the Pantages Theatre on Jasper Avenue? This great old 1912 vaudeville house operated for years as the Strand. It was torn down to make way for a downtown office building during the oil boom of the '70s. The company that built the office building was broke within five years. Now tell me, 25 years later: would Edmonton rather have another downtown office building, largely empty, or a classic 1912 vaudeville theatre? In another 25 years, would Edmonton rather have an empty ex-concrete movie theatre hulk on top of a parkade or the historic Garneau or Princess theatres? Paul, be careful what you wish for... you might get it!

By the way, the Garneau and Princess have a great lineup of films: *Center of the World* on June 15, *Startup.com* on June 22, *The Anniversary Party* on June 29, *Calle 54* on July 13, *Yi Yi* (tentative) and *Everybody Famos!* on July 27, *Made on August 3*, *Hedwig and the Angry Inch* on August 10 and *Greenfingers* on August 17.

Let's work together to support Edmonton's art and business community in a way that will see it remain healthy for decades to come. —ERIC BALL, OWNER, INDEPENDENT BOOKING AND THEATRE SERVICES LTD.

PAUL MATWYCHUK RESPONDS:

Believe me, the last thing I want to see happen is for the Princess and Garneau Theatres to go out of business. Indeed, I believe Vue Weekly goes out of its way to support the efforts of these businesses (as well as those of Metro Cinema) both financially and by giving them preferred editorial space on our cover and in our film section. I wish more theatres like them existed—and that was the point of my column, not to suggest that the Princess and the Garneau were being booked by incompetents.

*We disagree on a couple of smaller points—I'm not convinced, for instance, that a movie like *Crouching Tiger, Hidden Dragon*, which received massive distribution from a major studio (Sony) who put major marketing money behind it, that grossed more than \$100 million and got nominated for 10 Academy Awards, can still be called an arthouse flick, even if it is in a foreign language; or that when the Garneau and the Princess screen it at the same time as the Eaton Centre and SilverCity, they can claim to be showing “alternative” fare.*

But I think we both want the same result: for Edmontonians to have as wide array of quality films to choose from as possible. My hope was that an increase in the number of movie screens might help accomplish that—especially if they were built in the heart of one of the city's artier districts instead of exiled to the fringes like the late, lamented, but inconveniently located Whitemud Cinemas. I love the Princess and Garneau, but I don't see how preventing more screens from being built will result in more movies coming to town. Even if the problem is that there are not enough prints of these smaller movies to go around, wouldn't the creation of more screens at least allow more of these titles to arrive here late, rather than not at all?

Don't think for a moment, though, that I don't appreciate the hard, undoubtedly frustrating work that you do

bringing smaller, lesser-known films to Edmonton. Rest assured that Vue Weekly will keep up its end of the bargain by drawing our readers' attention to them.

When I hear the word “culture,” I reach for my pun

As much as I appreciate the work and dedication that goes into producing an independent weekly paper, I must protest. Nothing in life is free, including *Vue Weekly*, for it seems the price I must pay for *Vue* is to endure the barrage of ever less amusing puns that PUNtuate your publication. Be it PUNK rock reviews, the political PUNDitry, what's hapPUNing in town or editorial oPUNion pieces, the PUNgent PUNorama is, frankly, opPUNsive.

“Flash in Japan” certainly isn't PUNny, it's PUNbelievably rePUNgnant!

The agonizing anticiPUNtion of each new occurrence has me on PUNs and needles, dreading my impPUNding doom, ready to cry PUNcle! And please don't try to tell me it is just hapPUNstance! Don't you realise that, even in skilled hands, these are dangerous weaPUNs, PUNleashed on an PUNsuspecting public? You PUNcny yourselves the unPUN heroes of EdPUNton when in fact you are utterly without comPUNction.

Don't you have anything better to do than PUNtificate all day? Who gave you special disPUNation to proPUNd your star-sPUNgled double PUNtendres? Do you aspire to write headlines for that trash tabloid, the Edmonton PUN?

And you can disPUNse with the notion this is merely PUNis envy as I am obviously quite well-PUNdowed. I am, in fact, an eloPUNt proPUNent of the creative abuse of PUNguage. But I can PUNdure no more! Desist at PUNce before we are P(L)UNged into PUNarchy!

The editor and any comPUNions who are resPUNsible for this PUNder of our mother PUNge need a dose of PUNacillin, to PUNdergo a radical aPUNdectomy or simply be consigned to a PUNitentiary. Their proPUNcity for PUNderous and PUNful word play must be exPUNged. The proPUNderance of evidence is against you. If you do not susPUNd your irre-sPUNsible PUNtics I will be forced to sue for comPUNsatory damages. This will be my only direct corresPUNdence on this matter.

I trust I've made my PUNT. —PHIL (THE PUNNISHER) YOUNG, PUNNSYLVANIA (THE PUNSHINE STATE)

Correction

The credits for last week's style article “In the kingdom of the Blind” were incorrect. Dana's hair and makeup were by Michele of Icon Hair Architecture, not Renee. *Vue Weekly* regrets the error.

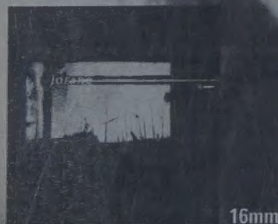
Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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14903 - 118 Ave.

453-9500

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177A Kingsway Garden Mall

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464-0737

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By PAUL MATWYCHUK

The Manning that got away

For a while there, it looked as though the strange saga of fictitious movie critic David Manning might be the event that would finally discredit the movie business' corrupt "junket whore" system—a well-oiled network of publicists and entertainment writers that exists solely to plant puff stories and positive quotes about new Hollywood films in as many newspapers and magazines as possible. A week and a half later, though, that system remains completely unshaken. Why? Well, perhaps it was unrealistic to expect much criticism of that system from the section of the newspaper that benefits from it the most.

To recap: a *Newsweek* reporter, noticing that the ads for the last few releases from Sony Pictures (including *Vertical Limit*, *Hollow Man*, *A Knight's Tale* and *The Animal*) all employed quotes from rave reviews by a critic named David Manning, decided to do a little simple digging. He called the *Ridgefield Press* in Connecticut, supposedly the newspaper that Manning worked for, and found that no such movie critic worked there—in other words, the quotes in the ads were a



Rob Schneider perpetrates more "beastly fun" in *The Animal*

complete fabrication of the Sony advertising department. Events followed in quick succession: the Connecticut attorney-general announced a probe into the matter; two Sony ad executives were dismissed for having created the deceptive quotes; and a pair of litigious Californians even filed a class action lawsuit against Sony on behalf of all moviegoers claiming they were duped into seeing *A Knight's Tale* as a result of Manning's bogus endorsement of Heath Ledger as "this year's hottest new star!"

The rest of Hollywood couldn't help but snigger at Sony's embarrassment and movie critics across North America took the opportunity to wag their fingers at the naughty movie studio and reassure their readers that they themselves remained as incorruptible as ever. "The wise moviegoer looks for quotes attributed to critics he knows and trusts (even trusting them to be wrong is good enough)," Roger Ebert wrote in the *Chicago Sun-Times*. "Or, before committing nine bucks and two hours of his life, the moviegoer might even read the actual full-length review as it appeared in print. Now there's an idea."

On June 7, the *Edmonton Journal's* Marc Horton took the opportunity to blast the "junket whore" system, although he never referred to it by that (commonly used) name. His description of what goes on at movie press junkets is accurate, however: "Critics are often flown to exotic locations where they're wined, dined, entertained and granted interviews with the stars and director. If a major league newspaper or news service goes on one of these junkets, they pay their way. Minor league newspapers and their film critics, some of who [sic] would cross the Himalayas naked for a free Cheezie, happily take the trip."

Horton concluded his article on a jocular note, saying the only movie critic readers could trust was "well... uh... me," but his implication was clear: legitimate, major-league newspapers like the *Journal* would never be swayed by the cheap temptations of press junkets. What remains unsaid here, however, is that in many cases, the end article frequently reads the same whether the newspaper paid for their film writers' expenses or if the movie company picked up the tab.

I'm not pointing my finger at Horton's film reviews here, which, what-

ever you think of them, I know represent his honest opinion of every movie he sees. I'm thinking of the articles by Jamie Portman, the syndicated film writer who supplies the bulk of the *Journal's* movie star profiles. (These articles run in many other Southam-owned newspapers as well.) Southam may pay for Portman's expenses, but his columns may just as well have been written by a studio plant like David Manning. The result is a strange mixture of legitimate reviews and puff pieces—the *Journal's* Todd Babiak may give the limp new sci-fi comedy *Evolution* a negative review, but that review gets trumped by the lengthy profile of star David Duchovny on the front page of the entertainment section accompanied by a full-page colour photo.

Page C3 of the June 6 *Journal* demonstrates this schizophrenia even more vividly: a third of the way down the page there's a story, written shortly after the Manning bombshell broke, about Sony's attempts to deal with the news and the scandalized reactions from critics and journalists. But above the article is Portman's "Screen Scene" column, which is headlined "Rob does the risky thing to make *The Animal* beastly fun." In it, Portman relates a few anecdotes from *Animal* director Luke Greenfield—whose film was one of the beneficiaries of Manning's "reviews"—about the lengths to which comedian Rob Schneider went in order to accomplish some of his scenes. "Rob did so many risky things in the movie—he really did," Portman quotes Greenfield as saying. "He's crazy. And he co-wrote the script." (Only a major-league journalist could coax great quotes like that out of an interviewee.) Portman goes on to talk about Schneider's on-set antics with an orangutan and a turkey vulture he got to eat out of his mouth before plugging *Moulin Rouge* and the new DVD edition the 1987 Cher-Dennis Quaid flop of *Suspect*.

Marc Horton and Roger Ebert are right—you shouldn't trust quotes in movie ads that are credited to dubious-sounding sources you've never heard of before. And they're right to be puzzled as to why Sony would try making up a phony critic when there are plenty of actual writers willing to promote their films. For instance, why didn't that ad for *The Animal* simply read, "'Beastly fun!' —*Edmonton Journal*"?

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By RICHARD BURNETT

Rufus!

Those of you who've always wanted to bed Rufus Wainwright but don't hang out in scenester- and smoke-filled bars along the Main, Montreal's storied jet-set strip, should pick up a copy of the current issue of *Nerve*, the NYC-based magazine that's all about sex—all kinds of sex and lots of it—which features Rufus and fellow Montrealeur (and former Hole and Smashing Pumpkins bassist) Melissa Auf der Maur in various states of undress on its cover.

"I'm basically a slut but I'm also really, really shy," Wainwright told journalist-on-the-make Austin Bunn, who beds him after the interview and then, unsportingly but with much relish, writes about it. "Once the prudishness is gone, I'll have sex with 20 guys," Wainwright told Bunn.

Well, Wainwright wasn't exactly crazy to read those words when *Nerve* hit the newsstands—not because they're not true, but because celebrity-obsessed America seems more interested in his private life than in his music or because of his music.

"I've said some pretty insane things in the press," Wainwright admits, "but I'm not pissed off with *Nerve*; the pictures are gorgeous and I look fabulous and the article itself is very nice. But I'm still coming to terms with people being as interested in my personality as my albums."

Ironically, as a fame-obsessed teen, Wainwright (now 27) used to dream about being interviewed by Barbara Walters before he became the piano player at Montreal's Café Sarajevo. Now, Wainwright says, "I've been on the *Tonight Show* and stuff. Those dreams have come true. I was chomping at the bit to be famous, but now being on David Letterman or on Conan O'Brien last week is not as exciting in a weird way as when I was

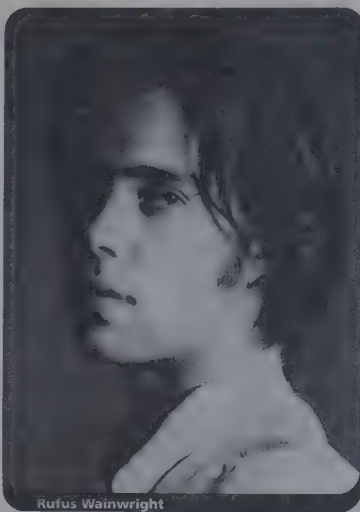
at Sarajevo's on [CBC's] *Citybeat*."

I tell him he sounds blasé.

"I'm not blasé," he replies. "I just think I understand the worst of those shows, of doing press in general. I enjoy it. I mean, when I first started doing press I considered it like going to therapy, sort of talking in-depth about my life and slowly I began to realize, as the articles started coming out, that it's not therapy. Now I know it takes a certain amount of skill. You don't want to give it all away."

These days, he tells just enough to promote his new, highly anticipated sophomore album *Poses*, which may be the crossover album giddy critics everywhere are hoping for. Wainwright (who recently recorded a duet with Elton John about Matthew Shepard called "American Triangle" for John's upcoming album) will also cross-promote *Poses* during his 18-date stint on this summer's all-gay Wotapalava Tour. (The name comes from British slang for "fuss over nothing.") Toronto, alas, is the tour's sole Canadian date (July 27). The lineup also stars the Pet Shop Boys and Soft Cell ("Tainted Love"), as well as marquee DJs Junior Vasquez and Danny Tenaglia. (Sinéad O'Connor has pulled out, citing family commitments, but organizer Neil Tennant of P5B promises "a very good replacement.")

Wainwright believes being unapologetically out in the mainly closeted world of pop hasn't hampered his career. "There may be a glass ceiling—I may never be a Ricky Martin," he says before I interrupt him to mention I "officially" outed Martin last winter (TDB, March 15). Wainwright skirts the issue by cracking, "Sinéad O'Connor has pulled out of the Wotapalava Tour and maybe Ricky Martin will do it." He laughs, then says, "The majority of my fans are young girls and they know perfectly well where I stand.



Rufus Wainwright

And in a weird way I find that endearing because, being gay, there's something deeper with our relationships with the opposite sex. I could never be [a closeted performer]. My nose would grow."

Montreal, meanwhile, remains his favourite city. "Montreal is the only place I have an apartment where I keep all the spoils from my various conquests across the world," he says. However, he mainly divides his time between Los Angeles and New York where he says he'll "live in a hotel for a few weeks and pretend to be Cole Porter."

When he's in Montreal, though, you'll mostly find him hanging out at Miami on the Main. "I'm still looking for the tower of learning and I haven't found him yet," the hopeless romantic sighs. "But I feel my state of good-lookingness is going to be in a couple years more. I'm going to look good in my late 30s. I have always thought the younger you are, the more attractive you are and now I think that's totally false."

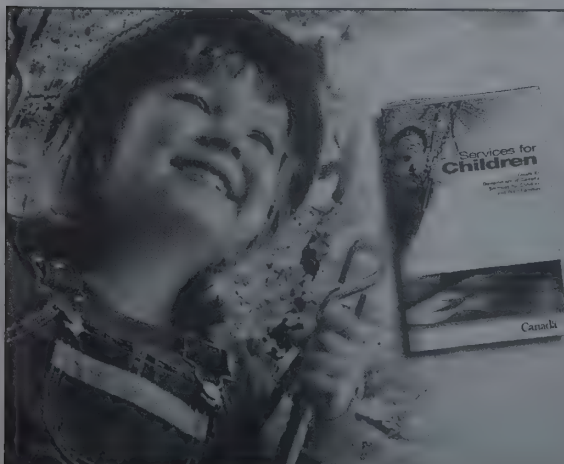
And if you don't believe him, pick up your copy of *Nerve*. ☉

Check out www.wotapalava.com and www.rufuswainwright.com on the Web.

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Leica virgin? Just the opposite!

Shutterbabe is a memoir of the world's horniest photojournalist

BY DANA MCHAIERN

Those of us who always fantasized about becoming a foreign correspondent can go ahead and kick ourselves for not doing so sooner. Based on the evidence of Deborah Copaken Kogan's memoir *Shutterbabe: Adventures in Love and War*, all these globe-trotters do is have sex. Often. In dangerously exotic locales. Double score if you're a photojournalist.

Kogan's book is a chronicle of how, fresh out of college with a strapping passion for both sex and pho-

tography, she spent four years shooting and fucking her way across Paris, Afghanistan, Russia, Switzerland, Zimbabwe and elsewhere. Despite being very young and extremely inexperienced, Kogan showed up in Paris in 1988 with a couple of Nikons swinging from her neck and in no time at all landed assignments with two respected photo agencies, Gamma and Contact. (How Kogan pulled this feat off is, frustratingly, not entirely explained.)

Next she's bouncing off to the lovely war in Afghanistan, sucked into the jet stream created by her wildly unpredictable lover, a dashing French photographer named

Pascal. ("What's a mujahed anyway?" Kogan muses before their departure. "Where's Peshawar? What's a Stinger missile? Why did the Americans give Stinger missiles to Islamic fundamen-

talists? Is Pascal a good kisser?") Too bad Pascal turns out to be a sociopath—he beats Kogan senseless with a telephone in their hotel room, abruptly ditches her and reneges on his promise to take her into the Hindu Kush Mountains, where the Soviet Army is staging a military pull-out. Undaunted, Kogan finds some Afghani guerrillas on her own, lives in a desert cave for a month and watches people step on land mines.

That's just for starters. Still to come are accounts of appalling orphanages and miners' strikes in Romania, the so-called "Rhino War" in Zimbabwe, rock throwing in Jerusalem, junkies in Amsterdam, violent coup attempts in Moscow and girl gangs in Los Angeles. Kogan does this, she says, because she is a "war-besotted journalist. An unapologetic hedonist. An adrenaline addict, hooked on fresh blood and the high of survival, on the headlines, the deadlines and the steamy après deadlines. [Pascal] was—we all were—stuck in a state of prolonged adolescence, justifying every puerile action under the clever guise of contributing to a noble cause."

Kogan's heroes

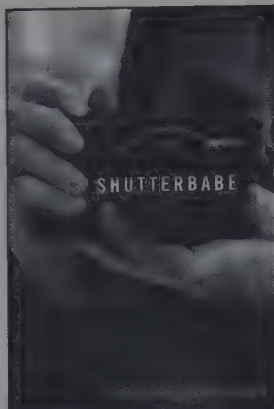
Kogan must have been a hopeless junkie herself, because as her memoir progresses, she is beaten again, mugged, stabbed, raped and generally treated like a piece of shit. She shrugs off these nasty encounters by reminding mystified readers that she became a photographer because "those things—drugs, war, whatever—were there. I did it because I was curious, because I was young and hopeful, because it was exciting, because I enjoyed it, because I wanted to, because sometimes I felt like I had to, because I figured if we all have just one life to live, I might as well fill mine with interesting stuff. Adventures."

It's not hard to disagree with Kogan's sentiment, but what are we supposed to think of her when she

repeatedly wanders, unprepared, into one dangerous situation after another, blithely assuming luck and her giant brass balls will save her. (If men can do it, her logic seems to be, so can I. If men can sleep around, so can I.) Is she not taking notes anywhere? She calls it *bravado*; after the umpteenth instance of it, I call it willful stupidity. I admire swashbuckling types (and secretly envy them), but Kogan is doing the ditz broad act while chaos swirls around her. Mary Tyler Moore in a war zone? It smacks of the sexism Kogan proclaims she's battling against. Kogan never acknowledges that being a blonde hottie looking lost and adorable helped open doors and saved her hide. Unintentionally, her book winds up reinforcing the ugly stereotype that women use their vaginas to get what they want.

Photo finish

Sexual peccadilloes aside, Kogan has at least written an honest book. She mocks herself and the other strutting shooters she works with equal humour. Her prose is appealingly understated, dry-eyed and straight-up. She's unapologetic in her unflattering portrayals of herself, her media bosses and the public's fascination with human tragedy. She frequently portrays photographers as either war profiteers or dishonest journalists who aren't above staging a shot or two. In yet another nameless hotel bar, waiting for protesters to start clashing with the police, she observes, "All the while you're stubbing butt after butt out in the communal ashtray with precision and dramatic purpose, as if daring God to strike you down. And if you hang around with the same journalists in the same godforsaken city long enough, you get to hear the same war stories again and again, the bombs growing bigger and more deadly with each retelling, the black humour becoming darker and more cynical until every single word is



drained of meaning."

Shortly after a violent encounter in Moscow, Kogan decides it's time to get off the road and start having babies with the new man in her life. "I was in love with Paul," she writes, "and suddenly the thought of dying in a war seemed much less romantic." The book ends with Kogan taking a network job in New York and mostly hating it. This conclusion may seem anticlimactic considering what's come before, but Kogan (acknowledging the opinion is "bizarrely unpopular" nowadays) argues, "be they male or female, journalists with children should not cover wars."

The shutterbabe, while remaining unrepentant for her past shenanigans, decides to hang up her condoms and cameras and trade them in for soothers and security. While I'm sure child-rearing in itself is a dangerous adventure, to finish off proclaiming her 20-year search for meaning boils down to "the secret to a happy life is love" is like a small smudge of a thumb, caught in the viewfinder, that blurs the corner of Kogan's final photo. ☉

Shutterbabe: Adventures in Love and War

By Deborah Copaken Kogan • Villard Books • 300 pp. • \$37.95

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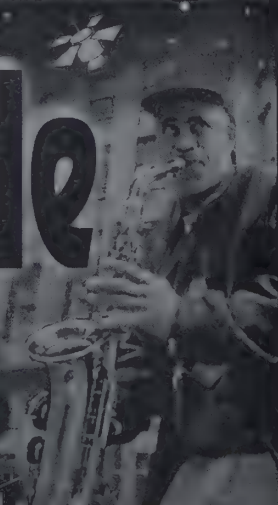
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Hot Summer Guide

June 21, 2001

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A Falls sense of security

Russo's new novel puts you in the hands of a master novelist

BY PAUL MATWYCHUK

Richard Russo's novel *Nobody's Fool* is one of those rare books I honestly could have happily gone on reading forever. The small-town setting was so carefully detailed, the characters' assorted quirks and failings so affectionately portrayed, the sense that they continued living interesting, eventful lives even during the chapters where they didn't appear at all so convincingly achieved, that Russo's plot almost became beside the point—I just wanted to spend as much time as possible wandering around this fictional town and seeing what everybody was up to today.

Russo's new novel *Empire Falls* has many of the hallmarks of his earlier work. Once again, the setting is small-town New England—although this time Russo exchanges the snowbound world of upstate New York for a once-thriving town in Maine that has never quite recovered from the closure of the shirt factory that was once the city's main employer. And once again, Russo's hero is an easygoing

middle-aged man who never quite lived up to his full potential—in this case, it's Miles Roby, who seemingly had every chance to escape Empire Falls and build a life for himself as a college professor, but who instead came back home to take care of his dying mother and wound up managing the struggling Empire Grill for the town's richest citizen, the imperious, controlling Francine Whiting.

Miles smiles

As always, Russo creates a rich cast of characters with all the complicated, interwoven personal histories you'd expect to find in people

who've lived in the same small town all their lives. There's Cindy Whiting, Francine's crippled, painfully awkward daughter, who has nursed a lifelong crush on Miles; Miles's unkempt, free-loading father Max; Miles's wife Janine, who is divorcing him so that she can marry Walt Comeau, an obscenely fit 60-year-old health club owner who habitually refers to himself as "The Silver Fox"; Miles's uncommunicative, stick-thin daughter Tick, whose ex-boyfriend Zach is the son of Miles's nemesis, the foul-tempered policeman Jimmy Minty—not to mention a vast, interconnected array of waitresses, schoolteachers, bartenders, newspaper reporters and priests, all

of whom have their own vivid personalities and all of whom Russo regards with the same genial good humour. (Even when it comes to the book's most unlikable characters, Walt and Jimmy, Russo views their obnoxiousness with amusement rather than contempt: Walt, he writes, was always good for a laugh, "unless you preferred your humour to be intentional.")

The book is so rooted in everyday events and conversations rather than huge plot points—and Russo writes about these commonplace goings-on with such assured, unobtrusive naturalism—that it's easy to overlook how beautifully the plot unfolds and how neatly it expresses its overall theme: you can't escape your fate. The first chapter of the book describes an attempt by the millionaire C.B. Whiting to alter the path of a river that flowed near his property; his project is successful for a while, but by the end of the book, the river starts flowing once again in its original direction. Similarly, try as they might, Russo's characters never quite manage to break free of the destinies that past events have mapped out for them. Janine can't quite reinvent herself by marrying Walt; Miles can't escape the consequences of his mother's thwarted romance with a married man; and, in a shocking turn of events late in the novel, a classmate of Tick's turns out to be so scared by his parents'

abusive treatment of him as a child that no amount of kindness is enough to heal him now.

The Straight dope

This is a sad theme for a novel, and Russo's decision to set his story in a dying town whose prospects for recovery are remote at best may make it sound as though like he's laying on the gloom a little thick. But the overall mood of *Empire Falls* is one of hope—Russo has so much faith in human decency and such a keen eye for even his characters' smallest moments of triumph that I don't think he could write a gloomy novel if he tried. (His previous novel, the academic farce *Straight Man*, for instance, is quite simply one of the funniest books I've ever read.)

Indeed, Russo seems to be saying, the fact that you *don't* get what you want in this world is part of what makes it so beautiful. "After all," Miles Roby muses as he walks down the main street of Empire Falls, "what was the whole

EMPIRE FALLS

RICHARD RUSSO



wide world but a place for people to yearn for their hearts' impossible desires, for those desires to become entrenched in defiance of logic, plausibility and even the passage of time, as eternal as polished marble?"

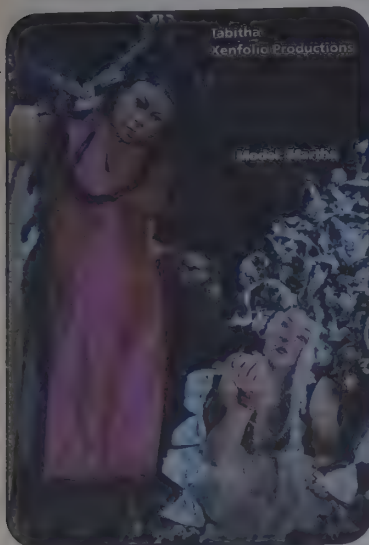
Empire Falls

By Richard Russo • Alfred A. Knopf • 483 pp. • \$37.95

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Tabitha
Xenfolio Productions

Hairdresser/costumer/performer Tabitha disintegrates reality

BY JULIANN WILDING

"I built headpieces and made costumes," says Tabitha, "and then I constructed an 11-foot booth out of them, which I started tearing down throughout the



Elvis
Stiltwalker

night as costumes went out. When it was time to go home, I had nothing to pack up."

The designs were probably the most interesting attraction at last Saturday's Nexus party

Viva Las Vegas, and Tabitha herself is most definitely an engaging personality. "When I make a headpiece," she says, "it's all about performance, it's all about character. The headpieces I make function—you can move, you can dance, you can be that character."

Everyone familiar with artistic hair design in Edmonton has come across Tabitha at some point or another and experienced her unbridled creativity and her willingness to

experiment with her own techniques to come up with something outlandishly unique and confusedly beautiful. Her Viva Las Vegas headpieces are perfect examples of her innovative methods. First, she took an image of a girl wearing a costume she had designed a long time ago—"It was this real fantasy image," she says, "gold and intense and her hair went to the floor. I did her make-up so that one side of her face looked like melted gold"—then she photocopied it dozens and dozens of times, crumpling each copy into a ball which she then pieced together into an ornate, medieval-style headpiece, stringing them on yarn to make a huge train. She then attached 20-foot-long gold streamers to the top, so they glistened down over the crumpled array as though gold was melting over it.

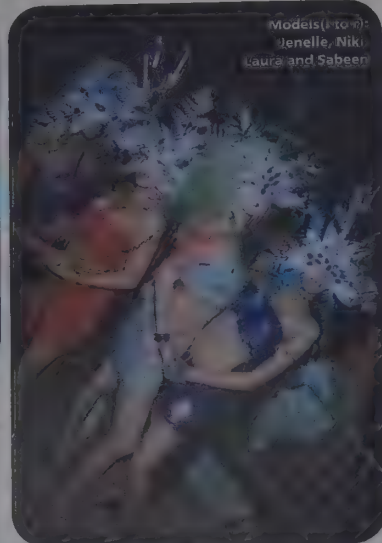
"I'm really into integrating concepts," Tabitha says. "I wanted to take something old and make something new with it. The girl wearing it looked like a medieval rag doll and I was wearing a different headpiece that made me look like a rag doll from the future." That piece was made from three-inch-thick, four-foot-long braids which Tabitha wrapped her own hair around and shaped. "My dress had bells on it," she says excitedly. "It was a really indulgent weekend. Lots of work, but I didn't sleep for about three days. It was just a caf-

feine-sugar-adrenaline rush, time to disintegrate from reality."

I'd like to thank the Academy...

Tabitha graduated from Est-Elle Hair Academy in 1995, where she learned the technical side of hairdressing. "Hair school was... encouraging," she says with a laugh. "It was also very challenging. I think I sometimes did some things that were too abstract for the judges. I repeatedly got disqualified from exams for doing things that were unrecognizable! But Est-Elle was a really important landmark for me. It's good to learn all the rules, so you know how to break them properly."

After completing school, Tabitha got a job right away at Yess Hair under André, the man who would become her mentor. "André had faith and trust in me," she says. "He let me go nuts. He's still someone I invest a lot of trust in, and whenever I get a little disconnected from myself, it's my time with André I go back to in order to stay grounded." After a stint at Bianco Nero, Tabitha made her home at Lines and Legends, where she has worked for three years with frequent gigs doing hair and costuming and repping the Aveda Concept product



Models (l to r):
Jenelle, Niki,
Laura and Sabene

line in London, Spain, Portugal, Italy, Czechoslovakia and Germany.

"I worked in so many places during that time, I didn't know where I belonged," she says. "It became really difficult. I didn't want to be Tabitha, I wanted to be everyone. I just didn't know where I was supposed to be. Everywhere I went, people were just adopting me, but then they would seek me free. In London they were like, 'Don't stay in London, honey, it'll kill you, you have way too much life to stay in London.' And in New York, they were like, 'Get out of New York, girl, you have way too much nature in you to stay here.' I think I was just subjected to way too many stimuli and didn't know what to do with it."

Dressed to the Lines

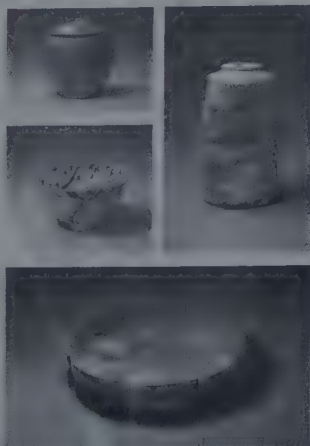
After a terribly isolated and difficult time, Tabitha returned to Canada, slowly inching her way back to her old position at Lines and Legends and regaining her confidence and creative sense of adventure. Now, she's planning to launch her own company: Xenfolio Productions and Consulting. "I didn't want to just open another hair salon," she says. "Of course, I could've done that. I wanted to start something that will abstractly integrate all different arts and to provide people with ideas that represent them. I want to collaborate with as many different people as possible, for them to approach me with their projects, tell me what they need and let me fix them up. I wanted to change my life in a way that would incorporate my old life."

Tabitha continues to do a little bit of everything: hair design, costuming, dancing, writing, performing; she'll even be stiltwalking at the World's this summer. "I guess," she says, "what I really want to do—and I was trying to do this at Viva—is just to show people how to express themselves without words." ●

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The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberry's Too Café (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful a la carte menu. Non-smoking. \$\$\$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, home-made soups, sandwiches, bagel melts, lasagna. \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411 - Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

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No trouble in Paradise

Breakfast's no gamble when you eat it at the casino

By IAN MULDER

restaurants reVUE

Breakfast at the casino? Of course, eating at the Paradise Café at downtown's Baccarat Casino is cheap—my tab came to a mere \$3.99—but just like love affairs and cell phone plans, there are hidden costs. Well, perhaps not hidden costs *per se*, but you'll probably wind up betting more than the cost of the meal.

With the cacophony of ever-present slot machine rings and pings bouncing around the interior like a madman in a rubber room, a casino breakfast is hardly a relaxing experience. Every two minutes the theme music from "Royal Ascot," the electronic horse racing game, blares from nearby speakers reminding you that you are not here to eat but to gamble. I can imagine the serious gamblers at Baccarat, where the poker tables remain open until 8 a.m., crashing out in the parking lot for a couple of hours, only to rise again before two in the afternoon to catch the breakfast special and go for the big money once again.

Breakfast, a meal customarily associated with daybreak and sunrises, would seem a poor match for the environment of a casino. For a casino is a place where there are no

clocks, where reality is twisted to fit the economics of the games. Oxygen is pumped in; the lighting is neither dim nor bright. It is always 22 degrees.

Reformed gambler

I entered Baccarat around 12:30 p.m. on a Sunday. Sunday appears to be dress-down day, as the staff appears in Reform Party-era Preston Manning denim shirts emblazoned with the Baccarat logo.

Because I noticed the breakfast was on until two and the promise of free money was beckoning, I decided to try my luck at blackjack for an hour before dining. Perhaps "try my luck" isn't the right phrase. Luck depends on chance, after all, and no gambler believes that he will ever lose. At least I didn't think so. Believing that I would profit enough from a \$10 bet to cover the cost of my meal and save *Vue Weekly* a little money, within half an hour I was trying to think up ways to convince the editors to cover my gambling losses too. I kept wondering if the casino would give me a receipt for every five-dollar chip that disappeared from my ever-shrinking pile.

After losing the contents of my wallet to the gaming tables, I was left without enough money to buy breakfast—which, after all, was my real assignment—so I headed to the on-site bank machine. Although the machine is supplied by a mainstream bank, it dispenses cash in 50-

and 100-dollar denominations only and then levies a two-dollar surcharge on top of each transaction. Everything at the casino is designed to maximize your losses and their gains; would same principle apply to the food, I wondered?

Calling Masaharu Morimoto!

The Paradise Café, is not the classiest joint in town. With its location in the middle of a clutch of gaming tables and VLTs (not to mention its logo of a pair of dice rolling six's inside a palm leaf), the guiding aesthetic is kitsch supreme. But a \$3.99 breakfast that includes choice of toast, bacon or ham steak and hash browns with coffee and juice is a pretty good deal in any town. And while I told myself that in the casino nothing is as it seems, the food was fresh and tasted fine and I enjoyed my time.

The service at the Paradise Café was excellent—the food arrived within 10 minutes, though the restaurant was nearly empty. And what can you say about the classic ham-and-eggs breakfast? It's fast, it's cheap and while the Paradise's take on this meal may hit the jackpot, I'm not certain even an Iron Chef could do much with eggs and ham inside a casino on the edge of the Edmonton downtown. The Paradise serves all sorts of different breakfasts, and most cost less than six bucks. It is a reasonable place to eat and a pretty good time can be had if you can come out ahead. I know that next time I go to the Baccarat, I surely will. ☉



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DISHWEEKLY

Continued from previous page

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric & eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 golden fork awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 a.m. nightly. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet

evening meals. Open till 11 p.m. \$\$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Sheeky's (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries. Non-smoking. \$\$

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DISHWEEKLY

Continued from previous page

CHINESE

Blue Willow (11107-103 Ave., 428-0584)
Great food, great service and great non-smoking atmosphere. \$5

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Noodle Noodle (10008-106 Ave., 422-6862) The best Dim Sum in Edmonton. Non-smoking. \$5

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$5

Marco Polo (#206, 9700-105 Ave., 428-3388) The classic Chinese restaurant in Edmonton. Smoking. \$5

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$5

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$5

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$5

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$5

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 667-1234) All day breakfast and a great selection of all your favourites. \$-55

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-55

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$5

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m.

Smoking. \$5-\$55

The Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café's kitchen will do it for you. Smoking in the lounge. \$-55

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$55

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$55

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$5

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. Smoking. \$55

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-55

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$5

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$5

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$55

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$55.

The Russian Tearoom (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best cheese cake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$5-\$55

FRENCH CUISINE

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$55

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$5

Normands (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$5

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$5-\$55

It's all Greek to me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$5

Koutouki Taverna (10704-124 St., next to Roxby Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$5

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-55

Sytlak Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$5

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$5

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-55

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$-55

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-55

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best kept secrets. Smoking. \$5

Chianti (10501-82 Ave., 439-8729) Botanical paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$5

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun.

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DISHWEEKLY

Continued from previous page

An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Cliftonwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. Non-smoking. \$\$

Itali Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious, homemade Italian food. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$\$

The Old Spaghetti Factory (10220-103 St., 462-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. Non-smoking. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Grab-a-bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 PM, Sunday at 3 PM. Free Tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEXICAN

Jullo's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

Senor Frog's (10045-109 St.,) Good food in a party mood! Restaurant bar and grill. Innovative Mexican cuisine. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-FUNK) Vue Weekly golden fork winners 1999, 2000. Edmonton Journal four-star rating, voted best pizza 1996, 98, 99. Take advantage of their free delivery. \$\$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Yabbo's Boneyard/The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak

sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips. Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices & fun can't be beat! Smoking. \$

SEAFOOD

Compass Rose Café (6029 104 St., 486-4846) Our café offers a unique Canadian dining experience with a delicious and varied menu that includes seafood, beef, chicken and bison entrees. \$\$

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

SPANISH

La Tapa-Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria. 24 Tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the legislative buildings, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

STEAKHOUSE

Yeoman's (10030-107 St., 423-1511) The beefeaters steakhouse. Smoking in the lounge. \$\$-\$\$\$

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavoured. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-104 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

VIETNAMESE

Bach Dang (7908-104 St., 448-0288) Vietnamese Noodle House. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

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By WAYNE ARTHURSON

Hope is the thing with DJs

The Global Visions Hope Experience • Bonnie Doon Hall • Fri, June 15 The Global Visions Festival Society, with the help of some friends at CJSR, will be presenting an evening of music, film, food and hope called the Hope Experience. "I'm really excited about this, because it's time we started showing off the really good DJs who are bringing the music of the world," says festival director Shelaine Sparrow. "The whole vibe of the event is going to be really progressive, really positive, with lots of dancing."

The event started with CJSR's Sunday program *Dance of Life*. Fans of Global Visions, the annual Edmonton showcase of socially conscious documentaries from around the world, the show's hosts wanted to help it out and rallied together some of the station's other world music DJs to assist them.

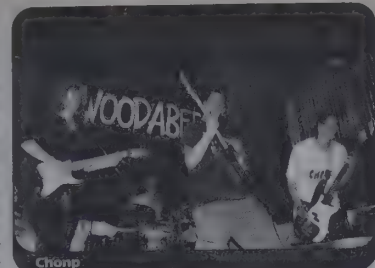
The evening begins with a screening of *Butterfly*, the story of the spiritual journey of Julia Butterfly Hill, who, on

behalf of EarthWatch, spent two years tree-sitting in a 180-foot-tall, thousand-year-old redwood tree she called Luna. After the screening comes the music: world fusion courtesy of DJ Laura-Dawn and MC MotherPeace, Brazilian music from Priscilla Mana, reggae and ska from Mick Sleeper and African music by TOT: The Original Tribesman. Ethnic food and beverages will be served, and there will also be an interactive demonstration of the Brazilian martial art/dance form Capoeira.

Tickets are \$10 in advance at Earth's General Store and Mountain Equipment Co-op, or \$12 at the door. (Children under 12 get in free.) For more information, call Global Visions at 414-1052 or check out their website at www.globalvisionsfestival.com.

The Chonp around the corner

Chonp • Fox and Hounds • Sat, June 16 Before we get into the guts of this story, I must first address my editor. Hey Dave, don't start yelling at me because you think I spelt the name of this band wrong throughout the entire story. Forget what your spell-checker says, the actual name of the band is Chonp. So don't you go



changing that N to a M, all right?

Okay, where were we?

Right. Chonp.

Jon, Chonp's drummer, sounds admittedly embarrassed when he explains what the letters in their band name actually stand for. "It started as Caregiving Heroes for Natural Peace," he says reluctantly. "But that's just something I came up with quickly. The meaning for Chonp changes depending on the situation we're in or how we're feeling at a certain time."

Chonp has been described as everything from a hard rock funk band to a thrash metal group. "We're pretty crazy, I guess," says Jon. "And we're into the grunge bands—things like Nirvana and the like. We take from Tool, Radiohead and I'm a big Rage Against the Machine fan. Our lyrics are serious but they're not necessarily political. But we're trying to move that way to have a meaning for

when it happens • where it happens ::



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who's playing where and when this week

Thursday

June 14—Craig Giacobbo Trio at Four Rooms Restaurant • Rotting Fruit at Iron Horse • Knee Deep in Grass at King's Knight Pub • Tony Dizon at Lion's Head Pub • The Long Run, The Trophy Wives, A Priori at New City Likwid Lounge • Uitterbug, Stone Addison at Rev • Ido at Rose Bowl Pizza • Tim Becker at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes • Mr. Whyte • Dave Hiebert at Sherlock Holmes WEM • Chris Brown and Kate Fenner, Paul Bellows at Sidetrack Café • Anna Beaumont at Tin Pan Alley • Haven at Urban Lounge

Friday

June 15—Hissy Fit, K-Jet, The Skinny at New City Likwid Lounge • Fingals Few at Atlantic Trap and Gill • Sparks and Fly at Capitol Hill Pub • Mr. Lucky at Duster's Pub • Andy Northrup Trio, Connie Collingwood, Karyn Stirling at Expressionz Café • Lixx at J.J.'s Pub • Face First at King's Knight Pub • Tony Dizon at Lion's Head Pub • Brent Lee Band at Longriders Saloon • America Rosa at Mezza Luna • Tarbaby at O'Byrne's • Inner Circle, One Fever at Red's • Nebula, Cherry Valence,

Mammoth at Rev • Resilience at Rock Central Station • Almost Leather Band at Roxy Theatre • Tim Becker at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes • Mr. Whyte • Dave Hiebert at Sherlock Holmes WEM • Tom Landia, The Paperboys at Sidetrack Café • Recollection Blues Band at Sportsman's Lounge • 1900, New Nation, In Articulo Mortis at Stars • Chris Wynters, John Nordstrom at Sugarbowl Café (University) • Mike Sadava, Eddie Patterson at Tim's Grill • Mustard Smile at Tin Pan Alley • Crush at Urban Lounge • Don Bradshaw Trio at Zenari's on 1st

Saturday

June 16—Fingals Few at Atlantic Trap and Gill • Joe Bird at Black Dog • J. Krutson, Jim Henry, The Twisted Pickers at Bonnie Doon Community Hall • Sparks and Fly at Capitol Hill Pub • Mr. Lucky at Duster's Pub • Ian and Fred at Four Rooms Restaurant • Resonance, Lixx at J.J.'s Pub • Face First at King's Knight Pub • Tony Dizon at Lion's Head Pub • Brent Lee Band at Longriders Saloon • America Rosa at Mezza Luna • Voice Industrie, DJ Eddie Luchampali, Nik Roofeelya at New City Likwid Lounge • Tarbaby at O'Byrne's • The Travoltas at Red's • Nashville Pussy at Rev •

Resilience at Rock Central Station • Tim Becker at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes • Mr. Whyte • Dave Hiebert at Sherlock Holmes WEM • Kit Kat Club at Sidetrack Café • Recollection Blues Band at Sportsman's Lounge • Mustard Smile at Tin Pan Alley • Crush at Urban Lounge

Sunday

June 17—Greg MacPherson, Paul Bellows, Andrea House at Convocation Hall (University) • Rotting Fruit at Sidetrack Café

Monday

June 18—Tony Dizon at Lion's Head Pub • Lisa Hewitt Band at Longriders Saloon • Tim Becker at Sherlock Holmes WEM • Tippy Agogo at Sidetrack Café • Gord Bamford, Lisa Brokop, Patricia Conroy, Dick Damon, L.J. Dayle, Gil Grand, Adam Gregory, Lisa Hewitt, Danny Hooper, Chad Klinger, Charlie Major, Jake Matthews, Shirley Myers, Poverty Plainsmen, Duane Steele, Jamie C. Taylor, Jamie Warren at Winsper Centre

Tuesday

June 19—Tony Dizon at Lion's Head Pub • Jack Jackson at Lon-

griders Saloon • Soul Decision, B4-4, Snow, Wave at Shaw Conference Centre • Andy McCormack at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Mudmen, Three Days Wiser at Sidetrack Café

Wednesday

Head Pub • Andy McCormack at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Tony D, Dave Gogo at Sidetrack Café • Urban Lounge • Chantal Kreviazuk at Winsper Centre

Thursday

June 20—Tony Dizon at Lion's Head Pub • Andy McCormack at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Cruzers at Sidetrack Café • The Grievous Angels at Sugarbowl Café (University) • Rhonda Withnell Trio at Tin Pan Alley • Rotting Fruit at Urban Lounge

our band and the music. Matt does all of the lyrics so it works out to whatever he wants to write about."

Chonp (which also includes bassist Jon Gall and guitarist/singer/lyricist Matt Hanasyk) will have two songs on the upcoming *Pure Heavy* compilation, a collection of tracks by Edmonton's heavier bands. And the antics they're planning to promote their Saturday night show at Fox and Hounds certainly belies that whole "caringiving heroes"/"natural peace" band name of theirs. The plan is to drive around town with a band banner and sporting kilts, yelling at passersby and creating havoc. Jon says their ultimate goal is to make the TV news by getting arrested near a certain downtown TV station. ("Our top story tonight, a police take-down outside our studios!") One member's Mom is already set to post bail.

Tankyouveddymuch

The Tank • Spruce View Community Hall • Sun, June 17 Nine hours. More than a full day's work. The length of three trips to Calgary. That's how far one half of the California band The Tank lives from the other half.

"We don't rehearse that much," says bassist Guy Julian. "In fact, we probably tour more than we actually practise." Julian, along with lead singer Ken Conte, lives in Orange County; meanwhile, their bandmates, twin brothers Matt (guitar) and Ross (drums) Levine, live a full day's drive up the I-5 in Sacramento. "Matt and Ross are so naturally talented that practice is almost a waste of time for them," Julian says, "but they indulge me and Ken, who have to work a little harder."

The fact that the group has been able to keep this long-distance relationship viable for the past five years just shows how committed the band is to making their style of music, says Julian, who is also a member of Game Face. "It was kind of strange circumstances how the band got together," he muses, "and now we're together, we like the musical chemistry that we have, so it's worth the burdens for us."

The Tank arose from the ashes of a group called Brown Lobster Tank that Julian and Conte belonged to but which disintegrated after they had been booked for a European tour. Their American label, Dr. Strange, really wanted the band to go to Europe so Julian called on members of his part-time side project (the brothers Levine) to fill in. "We figured we'd just call ourselves The Tank and go over there," Julian says. "But what happened is the old songs didn't work out as well, so we wrote some new ones. And then the European thing fell by the wayside and we realized that the four of us worked great together."

Tank's newest CD is being released by Does Everyone Stare Records (formerly 24/7 Records out of Edmonton)—and don't expect the typical Orange County sound from them, either. The Tank are more reminiscent of bands like Big Drill Car and the Doughboys, and Julian is hopeful that audiences on their first-ever Canadian tour are more receptive to their style of music than SoCal musicgoers. "Just where we're from, we're spoiled and jaded because every band from all over the world comes to play here or at least less than an hour from your house," Julian says. "So it's harder for people to come out to see struggling bands



The Tank

because there are so many choices. It's just one of those things. We tend to do better where we don't live."

Our country's good

Global Country All Star Concert and Fanatic Fair • Winspear Centre • Mon, June 18 Ready for some twang? Then head over to the Winspear this Monday for an unusual hootenanny. The Global Country All Star Concert and Fanatic Fair will feature Gord Bamford, Lisa Brokok, Patricia Conroy, Dick Damron, L.J. Dayle, Gil Grand, Adam Gregory, Lisa Hewitt, Danny Hooper, Chad Klinger, Charlie Major, Jake Matthews, Shirley Myers, Poverty Plainsmen, Duane Steele, Jamie C. Taylor, Jamie Warren and the Global Rising Stars: Samantha King, Trevor Panczak and Michael Carey.

Here's how the event works. First, there will be the live performances from all artists in the Winspear Concert Hall. Tickets are \$15.

Following that comes what in country circles they call a fanatic fair. All the performers will be seated at tables throughout the three levels of the Winspear front hall, awaiting their fans, ready to meet them, greet them and treat them to autographs and photos.

"All members of the audience are encouraged to come with their cameras, autographs books and everything, and they'll be able to meet every single artist that they see up on the stage," says Melanie Sinclair of the Global Country Heritage Foundation. "For obvious reasons, rock and pop music would just get totally insane if they did the same fan fair thing, but the audience for country is totally different. It's so great because people love it. They'll stand in line forever to get pictures done and autographs. And the artists like it because they get a chance to meet their fans face to face."

The next day, the GCHF will present a slo-pitch game in which some of the performers will compete against a team assembled by the two local country stations. "It'll be a big battle of the stations, CFCW and CTSN, and it's going to be hilarious," Sinclair says. In fact, they changed this year's event from a golf tournament to a slo-pitch game in order to increase the interactivity between the artists and the fans. "I think this is a lot better for the event," explains Sinclair. "They do a similar thing in the States and since Edmonton has a sister-city relationship with Nashville, it draws on that. Hopefully, we'll make the event a much bigger thing in the future."

The slo pitch starts at 7:05 p.m. at Telus Field. The price of admission is included in your ticket to the June 18 Winspear concert, but if you didn't hit the Winspear show, it'll cost you \$5 to get in. All proceeds from the

ballgame will go to the Global Country Heritage Foundation and the Variety Club of Northern Alberta.

Chris me, Kate

Chris Brown and Kate Fenner • Sidetrack Café • Thu, June 14 Things are running a little behind for the dynamic duo of Canadian indie pop. The latest disc by Chris Brown and Kate Fenner arrived at the Vue office a scant day before we were due to go to press, which gave us no time to talk to them before they hit town tonight (Thursday).

That doesn't mean you shouldn't see them or pick up this pretty new disc, though. Entitled *O Witness*, the disc finds Fenner and Brown—cohosts in the dearly departed Bourbon Tabernacle Choir—happily floating along in their spiritually tinged romanticism. The songs were recorded in four days last fall at the Tragically Hip's studio in Bath, Ontario during a break in their tour with the Canadian megagroup. The album is characteristic of their past work on *Geronimo* and *Other People's Heaven*, with Brown's multi-instrumental skills providing the pulse to Fenner's stirring voice.

In a live setting, Brown and Fenner are a beautiful storm to watch, especially in the confines of the Sidetrack. Get a table close to the stage, believe me.

Gab and ABBA

The greatly missed CJSR radio programme *The Great Western Ballroom* returns for a live performance at the University of Alberta's Convocation Hall this Saturday at 8 p.m. The show is a fundraiser so producer Gabino Travassos can raise money for TV pilot that may be shot in August.

The headliner of the show is Greg MacPherson, a Winnipeg singer/songwriter now on the G-7 Welcoming Committee label (also the home of politically oriented bands like Weak-erthans and Propagandhi). Paul Bellows and Andrea House will also perform.

For more info on the show and Travassos's other project, *Mote* magazine, check out www.moregoathangooose.com or www.channeltheeven.com.

Then on Tuesday, you could meet your Waterloo over at the Winspear Centre. Bad joke, but how could you go wrong with Bjorn Again, which is billed as the best ABBA show in the world? After playing hundreds of shows around the world, including a sold-out performance at London's Wembley Arena, the next best thing to the original Swedish pop sensation is bringing their flashy show to our humble local concert hall.

Any if anybody's got an extra ticket, honey I'm still free, so take a chance on me. ●

the **rev**

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Fri June 15 **Nebula with Cherry Valence** doors 8:30 and mammoth

Fri June 22 **djs200ky** HAT SUBLIMINAL KID advance tickets \$14 available at Colourblind, Blackbyrd Music and Underground WEM.

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Wed June 27 **Woodoo Glow Skulls with Ann Beretta and Backside**

Thur June 28 **The Brewkowskis with Kid Apprehensive and Nice Guy**

Fri June 29 **SPEED DEALER LIKE HELL TEXAS BLOOD MONEY** doors 8:30pm

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ALTERNATIVE

NEW CITY LIKVID LOUNGE

10161/57-112 Street, 413-4578, THU 14: CJSR Showcase: The Long Run, The Trophy Wives, A Priori, FRI 15: Hissy Fit, K-Jet, The Skinny, SAT 16: Voice Industrie, DJ Eddie Luncheon and Nik Rofeelya, THU 21: The Sadies, Carolyn Mark, The Derby, FRI 22: Run Chico Run, Little Baby Cupcakes, Dean Blyan.

REV 10030-102 Street, 424-2851, THU 14: Litterbug, Stone Addition, \$5 cover/FRI 15 (8:30 door): Nebula, Cherry Valence, Mammoth, SAT 16: Nashville Pussy.

TIM'S GRILL 7106-109 Street, 413-9606/FRI 15 (9:30pm): Mike Sadava, Eddie Patterson. No cover.

BLUES AND ROOTS

THE ARTS BARN 10330-84 Avenue, 448-1505, SAT 23: Change for Children Benefit: Bill Bourne, Orquesta Energia. TIX: \$25 dinner and dance; \$10

dance only.

THE ATLANTIC TRAP AND GILL 7704 Calgary Trail South, 432-4611, FRI 15-SAT 16: Fingals Few.

THE BLACK DOG FREEHOUSE 10425 Whyte Avenue, 439-1082, *Every SAT (3-6pm): Hair of the Dog. No cover, SAT 16 (3-6pm): Joe Bird, SAT 23 (3-6pm): Gentleman Reg.

BO'DIDDLEY'S PUB AND GRILL 101 Millwoods Town Centre, 440-3205, FRI 22-SAT 23 (9pm-1am): Recollection Blues Band. No cover.

BONNIE DOON COMMUNITY HALL 9240-93 St. SAT 16 (7pm door; 8pm music): Alberta Roots Music Society: J. Knutson, Jim Henry, The Twisted Pickers. TIX: \$12 adv., \$15 @ door. Adv. ticket @ Blackbird Myozik, Alie Myhres Music, Clea's Bookshop.

BLUES AT THE HILL-CAPITOL HILL PUB 14203 Stony Plain Road, 454-3063, FRI 15-SAT 16: Sparks and Fly.

CENTURY GRILL 3975 Calgary Trail South, 909-7800, *Every SAT (9pm): Rimshot (jazz to R&B). No cover.

CONVOCACTION HALL Arts Building, U of A Campus, 414-0975, SUN 17 (8pm): The Great Western Ballroom: Greg MacPherson, Paul Bellows, Andrea House.

TIX: \$7 adv. @ Blackbird Myozik, Southside, Repeats: \$10 @ door. Fundraiser to shoot a pilot for the Great Western Ballroom.

DUSTER'S PUB 6402-118 Ave., 474-5554, FRI 15-SAT 16 (9:30pm-1:30am): Mr. Lucky (blues, boogie, R&B).

EXPRESSIONZ CAFE, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125, FRI 15: Andy Northrup Trio, Connie Collingwood and Karyn Stirling, SAT 16: Open Stage with Brad Pettigrew, FRI 22: Mark Adams with Randall Walsh, SAT 23: Open Stage with Randall Walsh.

LONGRIDER'S SALOON 11733-78 St., 479-7400, THU 14: Brent Lee Band, FRI 15-SAT 16: Brent Lee Band, \$4 cover. MON 18: Lisa Hewitt Band (Global Country pre-concert), TUE 19: Jack Jackson, \$3 cover. WED 20: Classic Rock Battle of the Bands, FRI 22: Jack Jackson, SAT 23: Global Country Fundraiser: Jack Jackson, \$4 cover.

MEZZA LUNA 10238-104 St., 423-1000, FRI 15-SAT 16: America Rosa, FRI 22-SAT 23: America Rosa.

NA ZDOROVYA UKRAINIAN VODKA PUB 10921-101 Street, 421-8928, FRI 22: Na Zdorovya 2nd Birthday Open stage: symbyal, a magician, bands, tubas, choirs and much more. SAT 30: Welcome Summer Kubbie Roast Beach Party: DJ Stoodynets.

NORTH COUNTRY FAIR Jousard, 988-3258, FRI 22-SUN 24: Encounter the

Wines: Over 40 performers including Rick Fines, Babe Lloyd, Painting Daisies, Lester Quitzau, Kiran Ahluwalia and many others. TIX: \$50 adult, \$40 youth; kids 12 and under and senior free. Camping included in ticket price.

O'BRYNES 10616 Whyte Avenue, 417-6666, FRI 15-SAT 16 (9pm): Tarbaby. No cover.

ROSEBOWL PIZZA AND LOUNGE

10111-117 Street, 482-5152, THU 14 (10pm): Ido. No cover.

ROXY THEATRE Lobby, 10708-124 Street, 453-2440, FRI 15 (8pm door): The Almost Leather Band. CD release party. TIX: \$10 adv. @ Southside Sound, Blackbird Myozik.

SECOND CUP 12336-102 Avenue, 451-7574, *Every FRI (8-11pm): Eclectic live music. FRI 22: Turtle Crossing (roots/pop).

SIDETRACK CAFE 10333-112 Street, 421-1326, Every SUN: Variety Night. THU 14 (9pm): Chris Brown and Kate Fenner w/ guest Paul Bellows, \$8 cover. FRI 15 (9pm): Stony Plain Records 25th Anniversary Party with Tom Landa and The Paperboys (Celtic bluesgrass stompin' pop), \$10 cover, SAT 16 (9pm): Kit Kat Club, \$8 cover. SUN 17 (8pm): Sunday Night Live: Rotting Fruit w/ Killer Comedy Show and DJ Dudeman, \$5 cover. MON 18 (9pm): Tippy Agogo and friends (Pon North Country Fair gets together), \$5 cover. TUE 19 (9pm): Mudmen w/ Three Daisies (heavy rock with bagpipes), \$6 cover. WED 20 (9pm): The Back-to-Back Guitar Attack: Tony D. and Dave Gogo (rock), \$10 cover. THU 21 (9pm): Cruzeros (country/roots), \$6 cover. FRI 22 (9pm): Jazz City presents: Kid Koala and the Bullfrog (acid jazz, neo-funk, hip-hop), \$15 adv. tickets @ TicketMaster. SAT 23 (9pm): Jazz City presents: Metalwood Down and Dirty (lunky groove-oriented jazz), \$12 adv. tickets @ TicketMaster. SUN 24 (8pm): Sunday Night Live: Crush w/ Killer Comedy Show and DJ Dudeman, \$5 cover.

SPORTSMAN'S LOUNGE 8170-50 St., 469-3399, FRI 15-SAT 16 (9pm-1am): Recollection Blues Band. No cover.

SUGARBOWL CAFE AND BAR 10922-88 Avenue, 433-8369, *Every FRI: Original live music. FRI 15: Double Bill: Chris Wynters and John Nordstrom, \$5 cover. THU 21: The Grievous Angels, \$6 cover. FRI 22: Steve Coffey and Russ Baker (from Calgary), \$3 cover.

WINSPEAR CENTRE #4 Sir Winston Churchill Square (99 Street, 102A Avenue), 428-1414, WED 20 (7:30pm): Chantal Kreviazuk. TIX: \$26.50, \$32.50.

CLASSICAL

CONVOCACTION HALL Arts Building, U of A Campus, *420-1757, WED 20 (7:30pm): Opera Nuova present The Winspear Chamber Orchestra concert. TIX: \$10 adult, \$5 student @ TIX on the Square, *479-2038, SAT 23 (8pm): Edmonton Vocal Minority present Our Proud Voice. Tickets @ The Front Page, Orlando Books, Clea's Books, Pride Video. *SUN 24: Piano recital with Nikolaj Parzynski. Free.

TIMMS CENTRE FOR THE ARTS 87 Ave., 112 St., 420-1757, THU 21 (8pm)-SUN 24 (8pm): Opera Nuova present An Evening of One Actos. Menotti's Amelio Goes to the Ball (English) and Puccini's Suor Angelica (Italian). TIX: \$20 adult, \$15 student with the exception of June 22: \$25 adult; \$20 student (incl. reception).

WINSPEAR CENTRE #4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414, 420-1757, SAT 16 (8pm): Richard Eaton Singers celebrates its 50th Anniversary with a gala performance of I.S. Bach's Mass in B Minor. Dr. Leonard Ratzlaff (conductor), Linda Perillo (soprano), Matthew White (countertenor), John Tessier (tenor), Paul Grindlay (bass), Alberta Philharmonic Orchestra, TIX: \$16-\$31 @ Winspear Box Office, TIX on the Square.

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-2665, FRI 22 (9:30pm): Eli Barsi. Beach party, CD release party.

WINSPEAR CENTRE #4 Sir Winston Churchill Square (99 Street, 102A Avenue), 428-1414, MON 18 (7:30pm): All-Star Concert: Lisa Brokop, Adam

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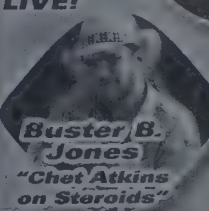
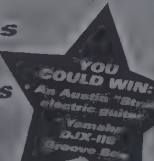
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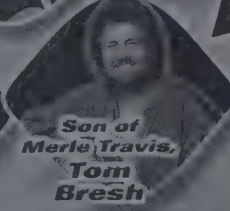
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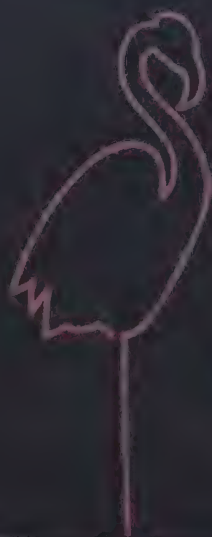
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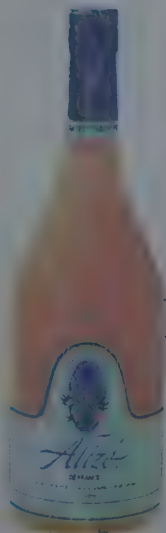


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Is Pride finally outweighing prejudice?

It's Pride Week, but is Alberta's attitude toward gays improving?

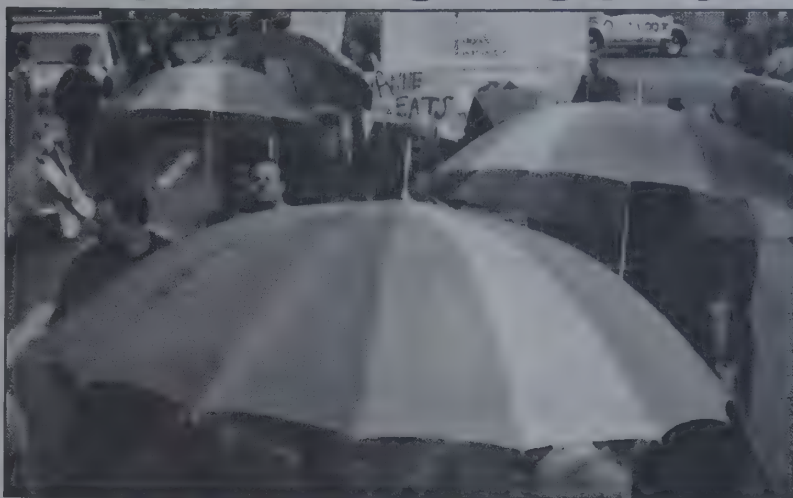
BY DAN RUBINSTEIN

Toronto's thriving gay pride parade clogs the streets with more than 750,000 celebrants every summer, including normally conservative mega-city mayor Mel Lastman, who's not afraid to turn his "supersoaker" on the legions of squirt-gun-toting sharpshooters in the crowd. Montreal's gay village is perhaps the country's most vibrant neighbourhood; it's ground zero for the city's yearly Divers/Cité festivities and the heart of one of the most dynamic gay communities in the world outside San Francisco. In Winnipeg, openly gay mayor Glen Murray has been heading the local government for nearly three years after serving as a city councillor for three terms. And in early June, four same-sex couples legally registered their relationships in Halifax after Nova Scotia became the precedent-setting first province to pass a law giving gay and common-law heterosexual couples rights (like pension benefits and access to medical records) previously reserved for married couples.

In Edmonton, however, the success of the gay rights movement is measured a little differently. As the capital of the province where premier Ralph Klein threatened to invoke the notwithstanding clause in 1998 rather than rewrite Alberta's human rights code to protect people from discrimination based on sexual orientation, Edmonton isn't exactly known as one of the country's most progressive cities. Just mention Alberta and gay rights to someone from outside the province, in fact, and they'll probably bring up the saga of Delwin Vriend, the teacher who was fired from his teaching job at a Christian college because he's gay, sparking Klein's controversial stand. Or they'll talk about Stockwell Day, who used popular support in Alberta as a launching pad for his staunch social conservatism and his some-of-my-best-friends-are-gay tolerance.

But there is a gay rights movement in Alberta—and a particularly powerful community in Edmonton. It's gotten increasingly stronger over the last decade, say many of its key organizers and operatives. And in the last three years, in the wake of the Vriend case and the national attention it drew, the changes have been dramatic.

"I think about where we were in 1990 and where we are today and it's truly been a quantum leap," says Murray Billett, a past director of GALA, Edmonton's onetime Gay and Lesbian Awareness group. "Vriend made it all happen. It forced us, as a province, to confront



homosexuality at breakfast tables and in coffeeshops." Just last week, Billett saw three same-sex couples holding hands on his way to an Oliver café for coffee. "When people in our community have the confidence to walk down the street holding hands," he says, "that makes me shine."

Route force

It should come as no surprise, then, that Billett is also shining about Edmonton's annual Pride Festival, which kicks off on Friday, June 15 and runs until Saturday, June 23. Pride Fest features a slew of festive and informative events, including the linchpin parade on Saturday, June 16 at 2 p.m. This year's parade begins at the corner of Jasper Avenue and 111 Street and proceeds west on Jasper for 10 blocks before turning north and

zigzagging to its terminus at Oliver Arena Park.

It's a new route this year—previous parades have marched through Old Strathcona or touched briefly on Jasper Ave while meandering around Oliver—and one that makes Billett especially happy. "It's more prominent than in the past," he says. "It's less discreet. That means a lot to me as a gay man who's been heavily involved in gay activism the last 10 years in Alberta. I see how incredibly far we've come, but it's also a reminder of how far we have to go."

Kristy Harcourt, the producer of CJSR's current affairs show *Gaywire*, is also looking forward to the parade. (It's one of her "top three" Pride Fest picks alongside the annual Pride Awards and the concert by the Edmonton Vocal Minority.) Like the festival itself, she considers the parade an opportunity for people to be public about who they

are, a rare chance to unabashedly celebrate the city's gay community. "It's sort of an opening point for a lot of people," says Harcourt. "There's a difference between going to a bar at night and going to a parade on Jasper Avenue. It's a first foray for many people. They hold hands, they bring their partners, their parents, their kids."

As gay pride festivals flourish in cities and towns around the globe, organizers are often confronted with a potentially divisive question: Should they be planning parties or politically-oriented gatherings? Edmonton seems to be striking the right balance. Some events at the fest, like the literary night at Orlando Books and the report release by Amnesty International scheduled for June 22, are more serious than, say, the beach volleyball session. But in Alberta, Billett says, simply showing up at a Pride Fest event constitutes a political statement. "Everything

we do and say is political," he says. "So it's political, but it's also a celebration. The two are inherently intertwined."

Phair comment

That dual aspect of the event also rings true for city councillor Michael Phair. For him, Pride Fest, which dates back to the early 1980s in Edmonton, is a nourishing and reaffirming experience. It helps supply the inspiration and energy he needs to keep going as a progressive prairie politician. "There are times when it can be difficult for many of us to be gay or lesbian," says Phair. "This is a chance to turn it on its head, to have some fun."

While not exactly dissing his boss, Phair is candid when asked for his opinion about mayor Bill Smith's recurring refusal to issue an official Pride Week proclamation (although Smith incongruously writes congratulatory letters to Pride Fest organizers, saying, "Thank you for lending your time to bridge understanding while strengthening unity within the Edmonton lesbian, gay, bisexual and transgendered community" in a letter that was published in *Times 10* last year). "Most people in the city would find it in keeping with the character of the city if the mayor was more prominent," suggests Phair. "At the same time, as an elected official, I get to play some of that role."

Smith's prejudice, despite its big picture triviality, is an indicator of the barriers that remain in Alberta, as is the attitude of Klein. On one hand, the premier said the province wouldn't fight last April's court ruling declaring Alberta's estate law unconstitutional because it didn't give same-sex couples the same rights to the property of a deceased partner as heterosexual couples. On the other hand, many in the gay community,

SEE PAGE 33

Burnett puts his three dollars in

Last month, in his syndicated gay issues column *Three Dollar Bill*, Montreal-based Richard Burnett wrote that he now—gasp—respects Ralph Klein. Burnett cited a statement Klein made just days before last spring's election ("These people are human beings and they have to be treated like human beings") and concluded that homophobia no longer washes with the socially-conservative premier of Alberta.

"I've gotten a lot a negative feedback over that," Burnett laughs over the phone from his home in Montreal. "The biggest line I got was that he was just shoring up the gay vote. But I think Klein was going to have a landslide victory anyway. He didn't have to say what he said. I think he was pretty sincere. I was pretty bowled over. It was a bold move on his part."

Not shy about being bold himself, Burnett answered a few questions from *Vue Weekly* last weekend about his impressions of the state of the gay rights scene in both Edmonton and Alberta. As a journalist who spends much of his time looking into and writing about lesbian and gay issues across the country—and someone who's immersed in Montreal's influential gay community—Burnett is well-equipped to compare and contrast. And like his column, which appears in *Vue* and a selection of alternative papers every week, his opinions might be a little surprising.

As much as he tried to resist it, Burnett says he used to fall into the typical city slicker trap and think of Alberta as a land of cowboy hats, country music and pickup trucks—until a friend of his from Edmonton,

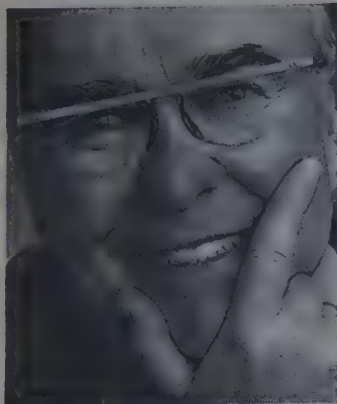
a lesbian who traveled the continent through her career in dance, told him a thing or two. "Alberta is a great place to live," he says. "It's not easy to be gay there, but it's not easy in Montreal, either."

In Montreal, according to Burnett, there's one documented gay bashing every week (and another four that aren't reported). "I look at those stats," he says, "and wonder what makes this such a great place to live. Montreal, Toronto and Vancouver are not really any better than Edmonton or Calgary." Misconceptions about Alberta, he feels, are rooted in eastern Canadian elitism. "People think Alberta and they think cowboy country and oil rigs—they think Texas, they think George W." But just because bigger cities in the east are generally more diverse, he says, it doesn't mean gays and les-

bians are not going to be targeted and harassed.

To prove his point about stereotypical geographical impressions, Burnett mentions the recent civil union court ruling in Nova Scotia that gave same-sex couples some of the same rights as common-law heterosexual couples, a groundbreaking move in a region that isn't known for progressive politics. "That's Nova Scotia, man," he says. "It's incredible. I thought it would've been done by Ontario, B.C. or Quebec. But it's Nova Scotia." And if victories can be won in Nova Scotia, he says, there's no reason why Alberta should have to wait for other provinces to pull it ahead. —DAN RUBINSTEIN

Read this week's
installment of *Three Dollar Bill* on page 11



Enjoy the Rainbow Odyssey! Pride 2001

Councillor Michael Phair
Ward 4
2nd Floor, City Hall
1 Sir Winston Churchill Square
Edmonton, AB T5J 2R7

THE CITY OF
Edmonton

Tel: (780) 496-8146
Fax: (780) 496-8113
michael.phair@gov.edmonton.ab.ca



Edmonton Pride Festival

Pre Pride Party

Friday, June 15

10am

Media Conference - City Hall

7pm

"Show your Colours" Pub Crawl

-Secrets Bar & Grill - 10249 107 Street

Pride Week Festival

Saturday, June 16

2pm

Parade - starts at 111 St, by old Queen City Meals, and travels down Jasper Ave, North on 121 Street to...

3:30pm

Pride Street Fair

-Note - Bring Money with you.

Tickets for all parties on sale here.

-Oliver Arena - 10326 118 Street

-Edmonton Rainbow Business Fair

-PFLAG-T Picnic

-Youth Understanding Youth Carnival

-ISCWR Beer Garden

8pm

Northern Chaps Black Solstice

(Mr Edmonton Leather Contest)

-Arts Barns - 10330 84 Avenue

Unity Party

-Hellenic Hall - 10450 116 Street

12am

Customer Appreciation

with "The Great Imposters" from Toronto

-Boots (the blue room) - 10242 106 Street

Sunday, June 17

3pm

Garneau Beach Volleyball

-10943 84 Avenue

Monday, June 18

7pm

2001 Pride Forum - Hosted by Equal=Alberta

-Orlando Books - 10123 Whyte Ave

8pm

"Live Songs of Pride" Show

-Tin Pan Alley - 4804 Calgary Trail South

-Door proceeds to HIV Edmonton

Tuesday, June 19

8pm

Super Tuesday Erotic Men

-The Roost Niteclub - 10345 104 Street

Wednesday, June 20

7pm

Rainbow Slow Pitch Softball

-112 Street and 67 Ave

8pm

All that Jazz

-Fly Bar- 10314 - 104 Street

Thursday, June 21

7:30pm

Orlando Books Literary Night

-10123 Whyte Avenue

-Reading by Jocelyn Brown, Norm Sacuta,

Timothy Anderson, Candace Jane Dorsey,

Kristy Harcourt, Darin Hagen, and

surprise guests.

Friday, June 22

6pm

Murder Mystery Dinner Theatre

-50's & 60's Sock Hop

-Queen Mary Park Hall - 10844 117 Street

-Presented by...

The Alberta Women's 8 Ball Association and

The ISCWR Court

Edmonton Vocal Minority

- Celebrating ten years
as the musical voice of Edmonton's
LesBiTransGay community!

2001 - 2002 Season

January 2002

WAY
Off Broadway!

April 2002

Spring Fever

TENTH ANNIVERSARY EDITION

June 2002

Our Vocal Decade!

EVM Reunion Concert



June 16 - 23, 2001

Pride Wrap Up

Saturday, June 23

5:30pm Pride Awards

- No Cover
- The Citadel Theatre Atrium-Upstairs
- 9828 101A Avenue

7pm Edmonton Vocal Minority

- "A perfect Night for Pride" concert
- Convocation Hall - U of A Campus

8pm Flamingo Pride Dance

- The Citadel Theater Atrium
- 9828 101 A Avenue
- A non-profit event presented by Community Groups

DANCE TO SAM

- Brings your Flags, Glow-sticks, etc.
- Wear your wildest "Babylon 5" go-go
- Quiet waterfall with food vendor
- Smoking Lounge in Dorina Restaurant
- Short Show at 9:30 pm Sharp.

TICKETS ON SALE...

- Orlando Books - 432 7633
- Boots - 423 5014
- Secrets - 990 1818
- Down Under - 482 7960
- Fly Bar - 421 0992
- The Centre - 488 3234
- At the Pride Street Fair,
- Community Groups,
- & The Citadel Theatre - 425 1820

Joint Tickets with EVM Concert at reduced rate

THE DJ'S

(music oldest to youngest so everybody has fun throughout the night)

- Weena Luv
- Patrick Ryley
- Topaz
- Alvaro
- Remo Williams
- Manny Mulatto
- Starving Dj's
- and special guests

After Pride

Sunday, June 24

- 11am Hang over Brunch
 - Secrets - 10249 107 Street
 - served until 4pm
- 8pm Celebration of Diversity
 - Lutherans Concerned & Dignity Ed. Dignite
 - Grant Notley Park Gazebo
 - 116 St & 100 Ave

INFORMATION ON PRIDE EVENTS

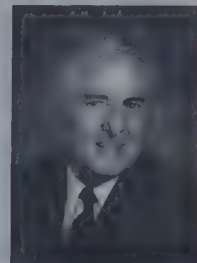
Call (780) 488 3234

www.pridefestival.ca

PARTICO
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Message from the Mayor



On behalf of City Council and the people of Edmonton, I am pleased to extend a special welcome to all participants of the Edmonton Pride Festival.

I salute the organizers who have worked long and hard to ensure the Edmonton Pride Festival is a success. Thank you for lending your time to bridge understanding while strengthening unity within Edmonton's gay, lesbian, bisexual and transgendered community.

Best wishes to everyone involved in the Edmonton Pride Festival.

Yours truly,

Bill Smith
Mayor

THE CITY OF
Edmonton

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JUNE 23rd

PARTY

Special guest DJ'S

Door Prizes



Edmonton Vocal Minority celebrates...

A Perfect Night for Pride!

with

Ellipsis

7:00 PM, Saturday, 23 June 2001

Convocation Hall, U of A Campus

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Earth's General Store

Express Video

The Front Page

The Leaves Floral and Bookshop

Orlando Books

Precinct 55

Pride Video

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EVM info line

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10
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Pride Party
Saturday June 16th



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Weekly Lounge

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Edmonton

Info: 423 5014

ROUTE



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Pride 2001: a rainbow odyssey

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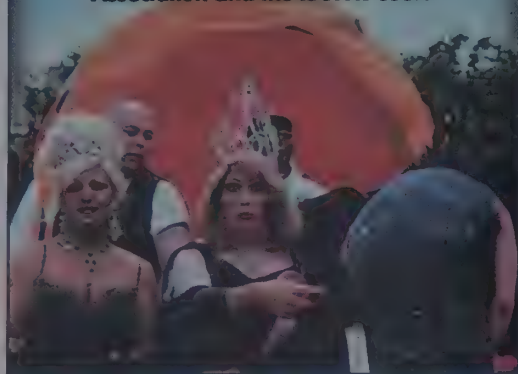


MURDER MYSTERY DINNER THEATRE

50'S & 60'S SOCK HOP FRIDAY JUNE 22

Queen Mary Park Hall

Presented by Alberta Women's Ball
Association and the ISCWR Court



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Laure Blakeman, M.L.A.

Education, Human Rights

THE PRIDE STREET FAIR

Saturday
June 16

Oliver Arena
3 - 8 P.M.

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Event Ticket Sale

Trade & Craft Sales

Celebrity Dunk Tank
Carnival Games, All Ages

Beer Garden
Live Entertainment

FLAG IT

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Education Resource Business Association



ISCWR



Youth
Understanding
Youth

Once again, Edmonton is proud to present GAY PRIDE WEEK!

Saturday, June 16 to Saturday June 23, 2001

Our theme for this year is: "2001 - A Rainbow Odyssey", and for all of us life really is as the Oxford Dictionary says...

"a long adventurous journey"

Come and celebrate with us, and be proud of all we as a community have achieved over the last year, and all that we will achieve in the future.

We, the co-chairs, would like to thank the many volunteers who have worked tirelessly to bring the people of the community a wonderful week of events that would be enjoyed by all. The committee has grown by leaps and bounds, and it is wonderful to see so many people willing to put in their personal time to make this a special occasion.

We would also like to thank all of our funders and supporters. Without them, this event would not be possible.

Finally, we acknowledge our "ambassadors of goodwill", the volunteers who are committing so much of their time and energy to ensure that our events run smoothly. We could not do it without them.

Thank You, Thank You, Thank You

Our community, its friends and supporters all welcome you to "2001 - A Rainbow Odyssey" and wish you a week of Fun, Friends, and Fabulous Memories.

Truly together in diversity,

June and Keenan

The New Democrat Opposition Speaking Out for Justice, Equality and Dignity



Raj Pannu, MLA
Edmonton Strathcona

Leader of the New Democrat Opposition



Brian Mason, MLA
Edmonton Highlands
House Leader

*Proud to support Edmonton's Lesbian,
Gay, Bisexual and Transgendered
Communities*

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Edmonton, AB T5K 1E4

Phone: (780) 415 0944
Fax: (780) 415 0963



Canadian Human Rights Commission
Commission canadienne des droits de la personne

Celebrating Pride 2001

Equality for gay men and lesbians will ultimately depend on the willingness of Canadians to accept differences in sexual orientation as a fact of life, an integral part of the diversity that characterizes our society. Just as education aimed at changing public attitudes is the key to eradicating racism and sex discrimination, it is also essential for eradicating discrimination against gay men and lesbians.

Michelle Falardeau-Ramsay, O.C.
Chief Commissioner

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Services include: Peer counseling,
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Youth groups and resources,
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cash to community groups

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Monday, June 18th
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H.I.V. EDMONTON Fundraiser

Featuring Jeanette McDonald & Hosted by Cherry Riffin

tickets

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10.00 at the door

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Pride Week

Continued from page 25

Phair and Billett included, feel there was no need for the case that led to justice Del Perras's ruling to go all the way to court in the first place. "I don't think the provincial government has really changed its stripes," says Phair. "I don't believe that yet. They're still dragging their feet and being forced to take steps. It's easy to talk the rhetoric—as a politician, I know that."

Giant's causeway

But others are more optimistic about the province's progress. Billett feels the most right-wing government in the country has finally got it. That doesn't mean, though, that he thinks the struggle for equal rights is anywhere near complete. "It's incumbent on the community to not become complacent," he says. "We have to continue to be vigilant. Legislation that is brought forward can be removed from the table. It's a long way until the day when I will be treated equally to the rest of citizens in this province."

"Right now," he continues, "I view the gay community in Alberta as a sleeping giant. We're behind other provinces, even with the steps forward that we've made." Continuing those steps, therefore, is crucial. According to Harcourt, that means paying particular attention to gay and lesbian youth in the province. The suicide rate amongst gay teens is alarmingly high, she says, and

there's a pressing need to create resources to help them, like more support services at schools.

"I think we have come a long way," says Harcourt. "Certainly, there are still challenges, like helping the most vulnerable people who don't know what their rights are. But I sense a real feeling of hope and a sense of entitlement these last couple of years." One example of that optimistic outlook is the number of gay and lesbian activist groups that have either started or experienced a resurgence in the wake of Vriend case three years ago; Harcourt mentions organizations in Grande Prairie, Lethbridge, Medicine Hat, Red Deer, even High Level. She also mentions hatemongers like pastor Fred Phelps of the Westboro Baptist Church in Topeka, Kansas—he of the godhatesfags.com website—who at the eleventh hour scuttled plans to go to Calgary last week to protest Tory leader Joe Clark's decision to serve as the grand marshal of Cowtown's pride parade.

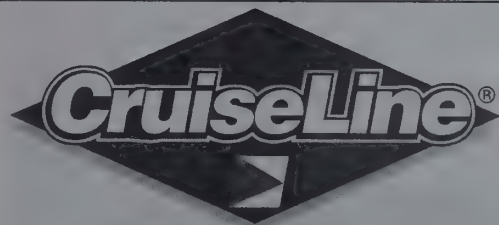
"Extreme positions like that really make people get off the fence," says Harcourt. "They really make people pick a side. I noticed that around Vriend (who's now living in San Francisco, working as a website designer with a large company and not interested in re-entering the media spotlight). When that was happening, many people said, 'I don't want to live in a province that discriminates.' They wanted to change things."

As Billett says, "Discrimination does hinder coming out. But coming out hinders discrimination." Which is what Pride Fest is all about. ☉

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Leather contest**

8:00 p.m., June 16, 2001



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Supporting
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2001**

MOLSON 
What Beer's All About!



We're not really sure why local singer/songwriter Chris Smith and his friends would call their group the **Almost Leather Band** since their music has nothing to do with bondage. Nevertheless, it's pretty easy to submit to their care-free blend of gospel, folk and rockin' blues. Smith has collected a capable team of local music veterans for the group—squeezeboxer Jason Kodie comes from Hookahman; drummer Paul Paetz smashed skins for a gone-Wild and bassist Thom Golub has plucked his stand-up for Magilla Funk conduit. Drop by the Roxy Theatre on Friday and help them celebrate the release of their new CD, *Another Picture*. Tickets are available for \$10 at Southside Sound and Blackbird Myozik.

MUSICWEEKLY

Continued from previous page

Gregory, Julian Austin, Charlie Major and others. Proceed to Global Country Heritage Foundation and The Variety Club of Northern Alberta. TIX: \$15.

JAZZ

THE ELEPHANT AND CASTLE 10314 Whyte Ave., 439-4545. SUN 24: Jerry Jerry and the Sons of Rhythm Orchestra.

FOUR ROOMS RESTAURANT 102 Avenue entrance, Edmonton Centre, 426-4767. THU 14 (9pm): Craig Giacobbo Trio. SAT 16 (9pm): Ian and Fred of the Hi-Phonics.

JAZZ CITY INTERNATIONAL MUSIC FESTIVAL Various venues, 433-4000, 428-1414, 451-8000. June 22-July 1.

YARDBIRD SUITE 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428, 451-8000. *Every TUE: Jam session. *Every FRI: Non-smoking nights. FRI 22 (9pm): Dave Restivo Quintet. TIX: \$9 member; \$13 guest @ TicketMaster. SAT 23 (9pm): Michael Occipinti Quintet. TIX: \$9 member; \$13 guest @ TicketMaster.

ZENARIS ON 1ST 10117-101 Street, 425-6151. FRI 15 (8-midnight): Don Bradshaw Trio.

PIANO BARS

THE LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 14-SAT 16: Tony Dizon. MON 18-SAT 23: Tony Dizon.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Avenue, 463-7788. THU 14-SAT 16: Tim Becker. THU 21-SAT 23: Sam August.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Avenue, 426-7784. THU 14-SAT 16: Sam August. TUE 19-SAT 23: Andy McCormick.

SHERLOCK HOLMES WEM Bourbon Street, W.E.M., 444-1752. THU 14-SAT 16: Dave Hiebert. MON 18-SAT 23: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. *Every SUN (9pm-1am): Karaoke. THU 14-SAT 16: Duff Robison. WED 20-SAT 23: Shane Young.

POP AND ROCK

Also see VUEB Weekly on page 42.

CENTURY GRILL 3975 Calgary Trail S., 431-0303. *Every FRI and SAT (9pm): Rimshot. No cover.

IRON HORSE 8101-103 Street, 438-1907. THU 14: Rotting Fruit.

J.J.'S PUB 13160-118 Avenue, 451-9180. *Every WED: Showcase night. FRI 15: Lixx. SAT 16: Resonance, Lixx. FRI 22-

SAT 23: Jane Doe.

KICK-OFF TO SUMMER EVENT 7404 Meridian St., 463-5677. SAT 16 (8pm door): Divide by 'O', Sonic Symphony, Transcendents. TIX: \$5 adv., \$7 @ door. No minors.

KINGSKNIGHT PUB 9221-34 Avenue, 433-2599. THU 14: Knee Deep in Grass. FRI 15-SAT 16: Face First. SUN 17: Talent search and showcase. THU 21: Haven. FRI 22-SAT 23: Crush.

RED'S WEM 487-2066, 451-8000. FRI 15 (7pm door; 9:30pm show): Inner Circle, One Fever (reggae). TIX: \$14.95 adv. @ Red's and TicketMaster; \$18.95 day of. SAT 16: The Travoltas (disco retro tribute band). \$4 cover. SUN 17: Guitar Extravaganza.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Avenue, 479-4266. FRI 15-SAT 16: Resilience.

SHAW CONFERENCE CENTRE 451-8000. TUE 19 (6pm): Soul Decision, B4-4, Snow, Wave. All ages event. Adv. tickets @ TicketMaster.

STARS Upstairs, 10545 Whyte Ave., 434-5366. FRI 15 (9pm door): 1-900, New Nation, In Articulo Mortis. \$5 cover. SAT 16 (9pm door): 2001 DMC Championship featuring 2000 Canadian DMC Champ DJ Pump. TIX: \$10 adv. \$15 @ door. FRI 22: DJ P.R. Dougless and guests. Open door/no cover party. SAT 23 (9pm door): Rockabilly night: The Krazy 8's, Los Handsome Diablos (from

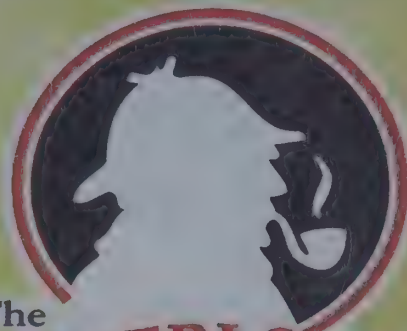


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URBAN LOUNGE 8111-105 Street, 439-3388. THU 14 (10pm): Haven. \$3 cover. FRI 15-SAT 16 (10pm): Crush. \$5 cover. WED 20 (10pm): Defeat, The Schematics. \$5 cover. THU 21 (10pm): Rotting Fruit. \$3 cover. FRI 22-SAT 23 (10pm): Rotting Fruit. \$5 cover.



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Stony Plain Records: Holger but wiser

25 years later, Peterson's still the nicest guy in the music industry

BY DAVE JOHNSTON

Anybody who has ever met Holger Peterson in person always remarks on his pleasant manner. "That Holger, he's a really nice guy," one remarks. Yet there is always the postscript. How does a nice guy survive in the record industry?

Musicians like Rita Chiarelli believe that it comes down to integrity. The guitarist is adamant that without people like Peterson holding the line with his conviction, "We'd be awash with even

more Britney Spears lookalikes and dancing boy-groups."

25 years since Peterson started Stony Plain Records at his kitchen table, the label has become a bastion for roots, blues and folk music. The music that Stony Plain releases exists beyond the boundaries of fashion—it's diverse and meaningful, especially to Peterson. "I don't know what a commercial record is," he chuckles. "I admit we've tried to go that route before, and it always ended up a disaster."

After 280 albums from an impressive roster of artists like Steve Earle, Emmylou Harris, Spirit of the West and David Wilcox, Stony Plain

Records has chugged along on the outskirts of the music industry to become a highly regarded haven for musicians looking to create music that came without com-

promise. "I cannot think of any other recording company that encourages—or even allows—its artists to follow their instincts in choices of direction and material," comments Long John Baldry, who is currently working on his fifth album for the label, a tribute to blues legend Leadbelly. "Stony Plain Records certainly does that in spades, and of course Holger is there at the helm, helping create the masterpieces that are the cornerstones of the company's output."

London calling

Peterson was 26 when he started Stony Plain Records. It was the fall of 1975, and he had already enjoyed some success as a radio host and producer at CKUA. At the time, he was recording blues artists like Roosevelt Sykes and harmonica player Walter Horton and then licensing

the albums to larger labels like London Records. "I'd give them the master tapes, the artwork and the liner notes, and they'd put it out," he explains. "I was just one step away from calling it a record label, so these records started appearing under the Stony Plain name."

The early days were "the learning days" for Peterson as he skirted around fickle industry trends that brought his label close to ruin. Even with the help of business partner Alvin Jahns and the odd student intern, Stony Plain's first 10 years were basically a one-man show. "I don't regret those days at all," Peterson says candidly. "If it hadn't been for those experiences, we wouldn't have had the opportunities we've had today. I knew that this was a risky thing to do, but it was an outlet for what I wanted to do."

Staying in Alberta has always been a key concern for Peterson. While offers from parties interested in buying the label have come and gone and thoughts of moving closer to an industry centre like Toronto have been entertained, staying close to the roots of his life on the prairies is writ large on Peterson's philosophy for Stony Plain. Staying close to his family and friends is vital, as is holding onto his obligations. "Once the ball got rolling, there was never a great reason to leave," he says frankly. "As communication got easier and I travelled more, I realized that I didn't need to leave Edmonton if I main-

tained contacts in other centres like Toronto. I think there's an advantage to being away from a major centre like Toronto in that it gives you a different perspective and it also gives you possibly more time to work."

Sacred Cowboyography

The turning point for the label was the release of Ian Tyson's *Cowboyography* in 1986, which went on to become Stony Plain's first platinum record in Canada. Since then, the label has released nine records by the iconic Albertan country singer, who remains the most successful artist on Peterson's roster. Other major successes followed, including American blues guitarist Duke Robillard, who wound up on *Billboard's* top ten blues chart with his 1993 album *Duke's Blues*.

On the morning of this interview, Peterson learned that another Stony Plain release, Maria Muldaur's *Richland Woman Blues*, has also jumped high on the same chart. "It's great when those sorts of things happen," he says cheerfully. "It's even better when it happens with such an unusual record."

For her part, Muldaur appreciates being on a label that allows artists to take creative risks, often at the encouragement of Peterson himself. "He's the nicest guy in show business," she enthuses. "He's a sweet, soulful guy who has been a champion for roots music."

Peterson's dedication to the

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Holger Peterson is the man of the quarter-century

music he loves goes beyond the label. After 31 years, he still hosts *Natch'l Blues* on CKUA every week, as well as the 14-year-old *Saturday Night Blues* program on CBC Radio. He also programs the blues channel on the satellite service Galaxie, sits on the SOCAN board and contributes to the Canadian Independent Record Production Association, an organization he helped form in 1983. With so much to carry, Peterson is hardly prepared to complain. "I feel fortunate that I've been

able to do stuff that's still fun," he laughs. "The label owes everything to the artists and the people who have supported it through the years, and I still get a real buzz from the privilege of working with all of these people. I have to pinch myself from time to time. Besides, if I didn't have this, what else would I do?"

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Hey, Sadies!



The Sadies keep all in the family

Country-tinged
band makes
Tremendous Efforts
and isn't even tired

BY PHIL DUPERRON

Whoever said rock 'n' roll isn't family entertainment needs to meet up with the Sadies in a dark alley so their mother can give them a stern talking to.

The band's latest album, *Tremendous Efforts*, features not only permanent members Travis and Dallas Good but guest appearances by three of their bluegrass-playing brothers and Margaret Good—their mother—as well.

Strictly speaking, though, the Sadies are more than a rock band; there's a bit of surf, bluegrass and a healthy serving of country in their material, giving them a well-rounded but hard-to-pin-down sound. *Tremendous Efforts* saw the Sadies teaming up again with engineering wunderkind Steve Albini, the guy who remixed Nirvana's *In Utero*. The Sadies started working with Albini, Travis says, because "We sort of knew him, we happened to be in Chicago [where their record company, Blood Shot, is based] and his name was the only one to come up. Now, three records later, we're pretty comfortable with him."

Establishing that kind of comfort zone during the recording process is important for Travis, who finds most recording studios to be "sterile, naturally uncomfortable" environments. This time out, though, they decided to do all the recording during a week spent at Greg Keelor's farm. (Keelor and fellow Blue Rodeo member Jim Cuddy also appear on the record.) "It wasn't sterile," Travis says about Keelor's digs. "It was very nice."

The Good brothers and the rest of the band (bassist Sean Dean and drummer Mike Belitsky) welcomed a small army of guest musicians into the studio, all of whom left their musical footprints. Perhaps the most important contribution was made by steel-pedal-guitarist-for-hire Bob Egan, whose work has added a dreamy quality to discs by Blue Rodeo, Wilco and Edmonton's own Old Reliable.

The Sadies took a minimalist approach to *Tremendous Efforts*, recorded it using only an eight-track. While good for the Sadies' stripped-down country sound, the

decision presented a slight problem when it came to capturing all the guest musicians. Luckily, Travis says, Albini "has a pretty good grasp on where to put a microphone" and all the sounds flow together nicely. Travis will try to reproduce as much of the studio sound as possible—especially Egan's steel pedal—during the band's upcoming live shows by making creative use of reverb.

They're also bringing along Paul Aucoin, who played vibraphone on the record. "That should help fill out the sound," says Travis.

Canada dry

The Sadies, whose previous two releases did well in the States but received only spotty Canadian distribution, once had the unusual distinction of being a Toronto band that didn't want to tour Canada. "It seemed pointless to do Canadian tours, at least when our records weren't available," says Travis. "And we were afraid to tour in the winter because we had a shitty old van that always broke down."

But Blood Shot has put an extra effort into promoting *Tremendous Efforts* and the music is finally getting heard throughout this country. Throw in the purchase of a new van, and the Sadies are ready to take on the Great White North. There's no hard feelings with Blood Shot, either; Travis says that when the band was just getting off the ground, "half of the 10 people who showed up at our gigs were there because of the Blood Shot name. They helped us a great deal."

Plus, having to make or break it in the U.S.A. taught the Sadies some tricks of the trade that only come after years of hard work on the road. "Over the last three years we've learned where to go to do alright," Travis says. "There's always going to be that Monday-to-Thursday stretch that's not great, but we've learned where we have to be for Friday and Saturday."

With everything seeming to be in the Sadies' favour, Travis jokes that only one thing could possibly foul up the band's progress. "If our bass player ever winterizes his cabin in Quebec," he laughs, "we'll never see him again. Let's just hope he keeps procrastinating." ☉

The Sadies

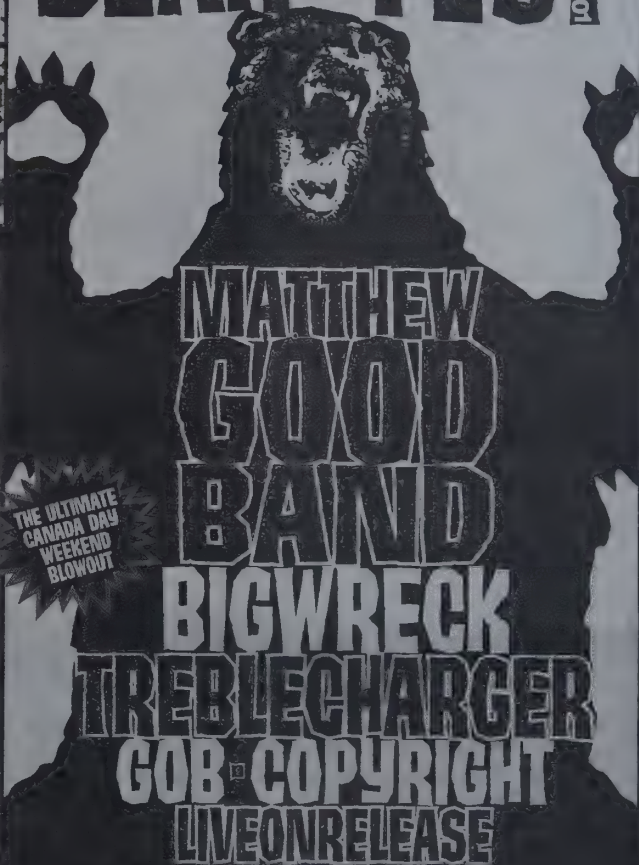
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All the Hissy that's Fit to print

Hissy Fit's Gisele Grignet isn't above throwing tantrum

By RICK OVERWATER

Hissy Fit frontwoman Gisele Grignet is brash and opinionated, abundantly profane and

nearly shameless. She's also quick to skewer rock journalists with a shot to the ego if a question is out of line. Which all means, of course, that she's a lot of fun to converse with—her personality is disarming enough that you actually enjoy being taken to task for something you've just said. "Yeah, I've got a potty mouth,"

she agrees with the guffaw that punctuates almost every outburst. But surely that must cause problems, particularly when dealing with record industry types? "Totally! All the time," she answers. "I'm just not very good at decorum. I don't do formal or legalese very well."

Luckily for Grignet, those same attributes often make for a good rock 'n' roll show, especially if you're spearheading a band that lays down feisty, straight-ahead music like Hissy Fit does. "I hope so," says Grignet. "There's gotta be some payoff, because it's sure awkward on the other end."

It does indeed pay off, at least as evidenced by *Restless*, Hissy Fit's latest indie full-length. Unlike many other female true-rock efforts—the Donnass' latest CD, for example—Grignet's band doesn't lay down

furious guitars and then layer sweet-sounding vocals over top. Rather, her singing and the music is one seamless, precocious package with Grignet sneering, emoting and barking her way through all seven tracks. [For a different take on Hissy Fit's *Restless*, check out *New Sounds* on page 43. —Ed.] She sounds more like Courtney Love than Courtney Love herself has in years—and, believe it or not, you can tell Grignet that without having your head bitten off.

Love, Jones

Not that she isn't weary of hearing the odd C. L. comparison. "The odd comparison?" she spits. "It's been driving me insane—though it's actually eased up in the last year." Those comparisons are likely to continue dwindling, thanks to the influence of producer Vince Jones. Best known for his role as the keyboard player in the Grapes of Wrath, Jones was an unlikely choice for a punk-edged four-piece. "I'm allergic to keyboards," she explains. And that may very well be what made him perfect for the job. People with their own idea of how to make a rock record are nothing but trouble as far as Grignet is concerned—an opinion she formulated during previous stints in the studio.

"We didn't want a producer, period," she says flatly. "We wanted an engineer who was going to do what we asked." They got what

they wanted, and their instincts seem to be on the money. Grignet says college radio has treated Hissy Fit kindly.

Dues and don'ts

In fact, things are going almost too well for a woman in her first band ever, one that's only existed since the mid-to-late '90s. Some might say she simply hasn't paid her dues in enough crappy bands to deserve national airplay and embark on an upcoming Canada-wide tour. "But you know what?" she fires back. "I've done my time watching shitty bands and learning instead of doing it wrong." Plus, she grew up in a musical family and was forced to learn instruments like flute, clarinet and piano since age five. "So," she says, "it's not like I haven't done my grinding time learning arpeggios and fucking scales, pal."

Okay—point taken. It would appear that it's safest for the world to keep someone as volatile (yet personable) as Grignet behind her guitar and in front of a microphone. That's one point she happily concurs with. "It's the one forum where I get to raise my voice and no one is gonna get upset," she agrees. "It's great—and it's cheaper than Prozac and therapy combined." ☺

Hissy Fit

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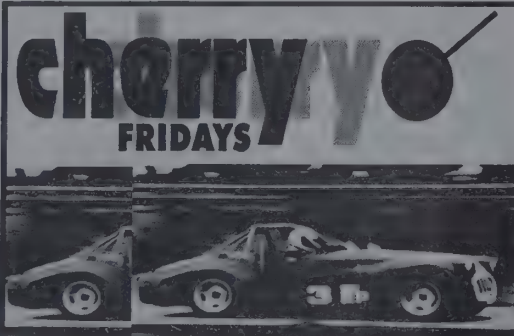
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Nebula's no black hole

Californians get an "A" in Rock History 101

BY STEVEN SANDOR

Ask Nebula singer and guitarist Eddie Glass what he thinks about the hype surrounding his band and all of the other "stoner rock" acts out there, and you get some mixed emotions.

"I don't embrace the term, but I don't hate it either," says Glass. "I don't think any one band tries to be a particular part of a scene. I think the only bands who are calling themselves 'stoner rock' are the ones not being written about. I mean, in a way it's flattering because it shows that journalists have admitted that there's a scene, but the name is really stupid. Is that like someone only discovered just now that musicians smoke pot? But I guess it's like when they started calling it 'punk.' What is a punk? A whiny teenager. And what is grunge? I think of something dirty. So we've got stoners, which is the image of someone who sits on his couch all day smoking."

Los Angeles-based Nebula will hit Edmonton later this week in support of their second full-length effort for Sub Pop, *Charged*. And the band's pedigree is strong: bass player Mark Abshire and Ruben Romano were founding members of Fu Manchu while Glass played with Olivelawn. The band did some work for the seminal Man's Ruin label before latching on with Sub Pop, and before they broke up Seattle grunge gods Mudhoney were the band's biggest fans—Mudhoney frontman Mark Arm even sang on Nebula's version of the Stooges' "I Need Somebody" from their first Sub-Pop album, *To the Center*.

According to Glass, Nebula and their stoner rock brethren ("Fu Manchu, Kyuss and Monster Magnet invented that scene, and I guess we're a part of that," he says) are part of a cycle of change in alternative rock culture. When Glass began playing in bands in the late '80s, most of the so-called alternative rock acts liked to pretend their influences were limited to acts within their individual scenes. It was uncool to admit to any mainstream-rock likes or influences from the '60s or '70s. But when Glass's indie bands began getting gigs with the likes of Nirvana, Mudhoney (who eventually brought Nebula out on the road with them) and the Melvins, he saw that the upcoming grunge movement was about rejecting those too-cool modern-band notions and admitting that Marshall stacks and wailing Jimi Hendrix licks were way cool, not passé. "Basically," Glass says, "those bands grew their hair long and said, 'Fuck that indie bullshit.'"

And while bands like Monster



Nebula looks into the void

Magnet and Nebula certainly were never categorized as "grunge," they've continued the tradition. Nebula fans know the band's musical lexicon includes not just Sabbath and Hendrix but hints of the blues as well as some serious Detroit garage licks, like MC5 and the Stooges. "Now it's being overdone the other way," admits Glass. "The kids are all into Hendrix and Sabbath and they don't know too much about the alternative or indie bands."

rock
preVUE

Reading, riding, rhythmic hits

Nebula's live show is being noticed, too—they've already been signed for this year's Reading Festival. Even during the *Charged* recording sessions in Hoboken, N.J., the band found time for some quick road trips to play shows in Boston and Philly. But if you think that means *Charged* will have a live feel, think again.

"A lot of the time I don't like bands whose live shows sound just like the record," says Glass. "I like to find old bootlegs from acts like

Blue Cheer or Hendrix and be surprised.... Some of our songs are written on electric guitar, and when we play them in the studio it's as close as possible to what they'd sound like live. But a lot of our songs on the album are a lot different, featuring acoustic guitar for example. And being a trio, we need to do overdubs, so I'd say only about half of the songs on the album are what they'd sound like live." Which means that more subdued numbers like "Travelling Man's Blues" and "Goodbye Yesterday" will get more of a rock trio treatment when Nebula plays them on Friday.

While California may suffer from many power outages this summer, these three Californians will keep the Marshalls ripping through the next few months. And while the band's views of the stoner rock scene may be more analytical than most, that doesn't mean that the alleys outside the Rev will be filled with a little yellow smoke before the show. ☺

Nebula
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By DAVE JOHNSTON

Deep-six Bylaw 12610

Before the city council Executive Committee meeting on June 6, Bylaw 12610 offered a sound, reasonable approach to the problems surrounding the growing rave scene in Edmonton. It addressed health issues such as adequate running water and chill areas, as well as a "good neighbour" policy that made clubs and promoters responsible for the area beyond the venue walls and the actions of their patrons in those areas. Club owners and promoters needed to register their special events with the city at least six weeks beforehand and meet strict requirements to ensure the safety of patrons and ease the minds of any nearby residents. Penalties for violations were stiff, including an absolute suspension of activity for any club or promoter who repeatedly failed to follow the guidelines in the bylaw. Most importantly, it restricted access to after-hours clubs and raves to those over the age of 16.

On June 6, after a 15-minute recess, Mayor Bill Smith and councillors Robert Noce, Allan Bolstad and Dave Thiele instructed the Planning

and Development Department to amend the bylaw. First, anybody under the age of 18 must leave a rave or an after-hours club after midnight. Second, activities at all after-hours clubs and raves must cease at 3 a.m. With those changes, the bylaw will now be submitted for approval at the June 26 city council meeting. If passed, the bylaw will come into effect 30 days later and essentially put an end to the Edmonton rave scene as we know it—conveniently, right before the International Track and Field Games.

As Oliver Friedmann, general manager of the Rev, told the assembled masses at the Viva Las Vegas party at the Sportex on June 9, city council was basically "telling anybody over the age of 18 what time they should go to bed." During his speech, Friedmann announced that an alliance of club owners, DJs, promoters and businesspeople sympathetic to the scene, called the Edmonton Right to Dance Coalition had been formed. Friedmann urged people to call the Citizen Action Centre to voice their disapproval of the bylaw as well as sign a petition, which can also be found on-line at www.ETOWN-ravepage.com/righttodance. The group is also planning a protest rally and dance on June 24 on the steps of City Hall.

"The scene must defend itself from the interests of big business and misinformation," Friedmann concluded.

Hear, hear. For too long, the mainstream media has concentrated on the negative aspects of Edmon-

ton's nightlife, sensationalizing the darker aspects while ignoring the positive contribution the rave scene has made to the city and perpetuating ignorance every step of the way. The use of drugs, for instance, is no less prevalent at raves as they are at bush parties, rock concerts and licensed bars across the city. If the city hopes to shut down the raves because they're concerned about adults taking advantage of younger folk, they might as well shut down every food court in every mall in sight, where dirty old men can easily prey upon the young. They don't even have to pay a cover charge.

The mayor may not be able to understand why anyone would want to dance until the sun comes out, but I can't understand why anyone would want to wear a white cowboy hat and a huge silver belt buckle. Or drive around in an expensive SUV with their name painted on the side. Or even claim that their favourite album was *Xanadu*, as councillor Noce revealed in the *Edmonton Journal* last year.

Since the rave scene began to grow in Edmonton, we have seen a healthy business sector build around it. Record shops that supply both professional and amateur DJs with music and equipment have popped up, as have clothing stores. Audio shops have seen their PA systems and lighting rigs rented on a regular basis and several halls around the city have profited from a revenue stream they might have never enjoyed without weekend raves—including the Sportex, which usually sits dormant for months until Klondike Days or the next home renovation exposition.

On an international scale, club culture is big business. Cigarette companies and alcohol dispensaries have sunk millions of dollars into promoting special events with renowned DJs flown in to entertain the masses, while electronic music compilations fly off music store shelves. Touring festivals like Area One are drawing record crowds at each stop and DJs like Paul Oakenfold and BT are composing film scores.

On a cultural level, local artists like Tryptomene and Sync & Lady J are creating original music, and most recently, Emptyspace Theatre presented *Wonderland*, an eight-hour rave performance piece, especially commissioned by NeXtFest. We are only beginning to see what rave culture is capable of.

Nobody is debating that the rave scene needs guidelines to ensure responsibility and safety, but it cannot be treated like any other cultural movement that has come before it. If age is a problem, then fine, restrict the access to an adult crowd, but if they want to dance until dawn, let them. This is a free country that thrives upon mutual respect and we shouldn't tolerate the draconian mindset of a handful of self-styled moralists who would prefer that we shuffle off to bed at a reasonable hour.

Bylaw 12610 was a good idea until too many cooks spoiled the broth. Let the music play, I say, and if you don't like it, buy some earplugs. ☉



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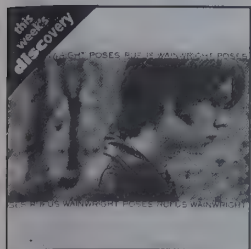
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RUFUS WAINWRIGHT POSES (DREAMWORKS)

Rufus Wainwright's new disc, *Poses*, feels like an instant classic—if anything, it's even more emotionally rich and musically ambitious than his terrific self-titled 1998 debut. The lyrics are also even more explicitly written from a gay perspective: "Grey Gardens" invokes Tazio, the beautiful boy from Thomas Mann's *Death in Venice*, while the opening track contains the cheeky proclamation, "Cigarettes and chocolate milk/These are just a couple of my cravings/Everything it seems I like's a little bit stronger, a little bit thicker/A little bit harmful for me."

But Wainwright is too funny, too poetic and too passionate a singer for his appeal to be limited to some kind of "niche" audience. I defy anyone to resist the moment on the rollicking cut "California" when he looks around his West Coast surroundings and says, "I don't know this sea of neon/Thousand surfers, whiffs of freon/And my new grandma Bea Arthur"—or not to have chills run up their spine during the following track, "The Tower of Learning," when Wainwright, after declaring his fear that he's dying, sings, "I saw it in your eyes/What will make me live/All the sights of Paris/Pale inside your iris."

I got chills countless times listening to this record. Producer Pierre Marchand supplies Wainwright with one unpredictable, beautifully textured arrangement after another, and soaring above them all is Wainwright's unique, oboe-like voice, which possesses all the smart-aleckiness of his father Loudon Wainwright III (whose "One Man Guy" gets covered on *Poses*) and the rapturous delicacy of his mother Kate McGarrigle. "I could be a great star," Wainwright sings on "Shadows," and *Poses* could very well make him one.

★★★★★ —PAUL MATWYCHUK

JOHN HAMMOND WICKED GRIN (POINTBLANK)

There's Tom Waits, the cocktail-lounge balladeer who sings wistful songs of careless love and careless lovers backed either by a simple piano or a string orchestra. There's Tom Waits, the hep cat comedian who specializes in tales of small-time criminals, travelling salesmen, strippers, hookers and other colourful denizens of the urban landscape. And there's Tom Waits, the demon dog of American music, barking out his desolate lyrics accompanied by chaotic, dissonant soundscapes that sound like they were recorded in the junkyard.

John Hammond's new Tom Waits tribute disc *Wicked Grin* (which Waits produced) reminds us that there's another Tom Waits who even his fans tend to forget exists—Tom Waits the bluesman. But with Waits's ravaged voice replaced by Hammond's merely weathered one, the songs (most from later Waits albums like *Rain Dogs* and *Frank's Wild Years*, plus a new number, "Fannin Street" and a *Mule Variations* castoff, "Buzz Fledderjohn") now seem less stylized and more immediate than ever. Waits's lyrics contain one fanatically detailed image after another, but there's always the sense that Waits is describing a landscape of the mind and the imagination. In Hammond's hands, however, the Dust Bowl small town of "Buzz Fledderjohn" sounds like a place he's actually visited; you believe that Hammond has actually seen that "Big Black Mariah" coming down the street, and he was around when that "Murder in the Red Barn" took place, too.

Waits plays guitar on every track on *Wicked Grin*, but the only track he sings on is the concluding one, an impassioned rendition of the old spiritual "I Know I've Been Changed." Given Hammond's alchemical effect on his rich repertoire of songs, it's the perfect sentiment for Waits to end on.

★★★★★ —PAUL MATWYCHUK

HISSY FIT RESTLESS (INDEPENDENT)

The best thing about Hissy Fit's new disc, *Restless*, is its length. At only seven songs, it's a good listen—any longer and it would turn grating. And yet, while there's nothing really wrong with this disc—there's some good rock 'n' roll guitar work here and some catchy songwriting—nothing stands out about it, either. Lead singer Gisele's voice has some power, but it wavers between the shouts and screams of punk and the melodies of pop instead of choosing a side and sticking to it. I was excited to see them attempt a cover of the Pretenders' "Precious," but Gisele is no Chrissie Hynde and the results are disappointing.

In a roomful of beer-soaked kids bouncing around I bet these songs all sound great, but listening to it at home without being able to see Gisele under the stage lights with the sweat pouring off her... er... eh... face, it sounds flat.

★★★ —PHIL DUPERRON

VEDA HILLE FIELD STUDY (BALL OF FLAMES/FESTIVAL)

Last year, when Veda Hille was invited to join the Yukon Journey—three weeks of hiking on treeless mountains, rafting through grizzly reserves and otherwise travelling around the northern territories with 11 other artists—she felt like she'd won the artistic lottery. Funded by the Yukon government and the Canada Council, the trip (and accompanying commission) was intended to inspire the participants to create some sort of piece in the medium of their choice, based on their experiences in the Canadian north.

Hille was working on *Field Study* before embarking on the journey. It was to be the self-proclaimed closet scientist's "nature" album. But the trip's influence has infused this solo plod

and vocal recording with a sense of wonder and discovery, comparisons between humans and nature that tend to come into focus while immersed in vast landscapes, and a frontier sensibility that spreads beyond the seven tracks explicitly written about northern themes.

Field Study is vintage Hille: her piano butterflies are warmed by rays of poetry then left alone, like silent gliders dipping into lush alpine valleys only to soar away to the skies again. On "One Inch of Lichen," after noting that "There are bushes that grow on trees! Bears stand on hind legs! Flowers that you're never seen!" she asks, "Have you ever felt so damply cold? Have you ever felt so alive? Have you ever felt exclamation points/so ridiculously uncontrolled?" I haven't. ★★★★★ —DAN RUBINSTEIN

LISA WINN MOTHER EARTH (INDEPENDENT)

You know when you're in a coffee shop listening to a singer/songwriter type and everything is going along fine, and they're singing about the rain or daisies or how bad the government is, when suddenly they start screaming and making contorted movements with their mouths and all of a sudden everybody in the room starts feeling really uncomfortable and begins looking at each other and eyeing the door?

Well, that's sort of what listening to Lisa Winn's *Mother Earth* is like. When it's not boring, it's shocking—but not in that sort of "knock you out of your paradigm" sort of way. I can't listen to it anymore. It makes me want to get my cavity looked at or feel like I should get inoculated against every disease I've ever heard of. Most of Winn's songs are brooding acoustic numbers and her voice is just okay. Angry, but okay. The chorus of the leadoff track, "See Right Through Me," goes, "You're freaking me out, you're freaking me out, boy." Lisa Winn freaks me out. ★ —IAN MULDER

SOPHIE B. HAWKINS TIMBRE (RYKODISC)

Most remember Ms. Hawkins from her early '90s hits "Damn, I Wish I Was Your Lover" and "As I Lay Me Down"—and probably little else, except perhaps the video for "Damn" in which she rolled around naked on a beach. This is not meant to belittle Hawkins, who, according to her record company, is a fine artist. I believe them, more or less; however, that doesn't alter the fact that this is one boring disc.

Many of the tunes on *Timbre* are in the same vein as her earlier material and will likely find a home on formatted radio. Cynical? No. I just think that Hawkins may have recorded this unfocused disc simply to fulfill her contractual obligations to Columbia, her previous record company, before they parted ways. To be fair, though, Hawkins's use of vibraphone and African instruments places this disc rhythmically head and shoulders above most stuff geared toward Top 40 radio, and tunes like "Bear the Weight of Me" have the sensuality that made "Damn" a hit, but with an additional jazz vibe. ★★★★★ —IAN MULDER

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disc reVUEs

SHADOW: HED SESSIONS (SHADOW)

With this comp, Shadow Records shows off a fine cross-section of artists who inject a heavy dose of jazz into drum 'n' bass and breakbeats. From the chunky beats of Swiss turntable-meister Goo to the Euro-disco-influenced ambient sounds of Merkin to the hypnotic jazz stylings of Hybrid Device, *Hed Sessions* is designed to be a chillout record. But surprisingly, some of the tracks are upbeat enough to be tossed into a dance mix.

Merkin and Hybrid Device strike me as the outstanding artists of the compilation; both manage to mix electronics with organic bass and jazz to create a sound that can't be pigeonholed with an "electro" prefix. The album's finale, Merkin's "Daylight," even owes something to those French dream-pop whiz kids, Air, while Hybrid Device's outstanding "Dr. Magneto" features a heavy acid jazz influence.

Hed Sessions demonstrates that as electronic music matures, it will continue to fuse with other genres. If this collection is any indication, it's an exciting future indeed. ★★★★★ —STEVEN SANDOR

THE LONGPLAY (NETTWERK)

A collection of artists primarily from the east and west coasts of Canada, *The Longplay* makes for an interesting if biased demonstration of what holds Canada's hip hop community together.

Red One and Checkmate open the disc with one of its more lyrically accomplished tracks, "Runnin' Gunz." The DJ Kemo-produced song compares rap

music to international war, and interestingly enough it's Checkmate, the underdog, who shines through. Saukrates and Kardinal Offishal, the only rappers in Canada today as far as the U.S. multitudes are concerned, present the album's only certified club track, "Do'n' It," in which the two artists rhyme over an extremely upbeat production. Unfortunately, unless this single is very heavily promoted, it may never see the flashing strobes and flowing fog machines as it is bound to be slept on by DJs and patrons alike.

Red Life's contribution to *The Longplay*, "Nobody's Safe" (which also features Ghetto Concept), is an effective glimpse at the darker side of ghetto life. The MCs blend together extremely well, flowing flawlessly over the bouncy, tongue-twisting production. Probably the most impressive track on the album, however, comes from three Canadian hip hop veterans, Frankenstein, Solitaire and Thrust, whose guitar-laced "So Fresh" properly portrays the plight of the struggling MC. For those who rarely follow the underground scene, the track is a fantastic introduction to some of Canada's best lyricists.

With songs by well-known artists like Marvel, Swollen Members, Choclaire and Concise as well as lesser-known ones like Sazon and Primo Don, *Wheela* and G-Knight, *The Longplay* boasts an impressive assortment of talented professionals; besides its high replay value, this disc is worth checking out for simply for its magnificent lyrical content. ★★★★★ —SEAN JOYNER

vurb Weekly

ANSAZI—10525 Jasper Avenue, 423-3232 • THU: Point 5, with DJ Zohar & weekly guests • FRI: Pour la Femmes, with DJ Zohar, D-Licious & weekly guests • SAT: Swirl, with DJ Zohar • SUN: R-House with DJ Zohar, D-Licious, Topaz, Dr Yvo & guests

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Sense, deep house with Enn Eden and Whisper • WED: The Forum, with Robert Alan and DJ Calus • THU: Fresh 'n' Funky, house with resident DJ Delux and guests • FRI: Pilot Episode, with Sekshon and Tripswitch and guests—JUN 15: Pete Emes & Mike Grimes (Calgary) • SAT: Bust'n' Chips, with DJ Tanner, the Megaforce crew and weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • THU: Element, with DJ Christopher and weekly guests—JUN 23: Subterrean Sessions, with Fever (calgary) vs. Karizma (calgary), Phatcat, Degree, Ghetto FX, jaymeyer, Split Milk, Kool Hand Luc, Skoolie Lt. Irie • FRI: Summer Heat!, with DJ Phantom (Vancouver), DJ Invoiceable • SAT: guest DJs • SUN: DJ Phantom, DJ Invoiceable

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: DJ Alex • SAT: Red Hot Saturdays, with DJ Beat Matrix (Calgary)

DONNA • The Citadel Theatre, 10177-99 Street, info 429-3338 • FRI-SAT: Downtempo and house with Dr. Yvo and guests—JUN 15-16: Laffeur and L.P.

EVAR AFTER—10148-105 St. (late night/after hours) • THU: Rewind with Slav and guests • FRI: Bounce, Thunder

Dave, Ikaro and James Gregory • SAT: Will Danger, Donovan, Jilly and Tomek • JUN 16: Electropolis, with Kulta (Vancouver), Exodus (Vancouver), Duc-C (Calgary), Will Danger, Protege, Donovan, Mr. Anderson, Bounce, Ryan Mason, Ikaro, Thunder Dave, James Gregory, Anthony Donohue, MC Flowpro, & more

THE GALLERY—10018-105 St. (late night/after hours) • FRI: Protege, Andy Morgan, Donovan, Charlie Mayhem, guests • SAT: James Gregory, Crunchie, Jay MacNabb, Ikaro, Thunder Dave

HALO—10538 Jasper Ave, 423-HALO • THU: Soul What?, with Tanner and Echo • FRI: For Those Who Know..., with Ryan Mason and DJ Ameretto • SAT: How Sweet It Is, with Junior Brown and special guests • SUN: As Good As It Gets, with DJ Deluxx

IRON HORSE—8101-103 St, 438-1907 • FRI: Alex DJ • SAT: DJ Funshine aka That's The Guy On TV, Isn't it?

LIFE—10089 Jasper Ave, 425-8787 • SUN: L.P., Tiff-Slip, Ikaro, Thunder Dave, Neal K and guests—JUN 18: Tryptomene

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel & Roel • THU: Trade-mark, tech house with residents Tryptomene and Split Milk, with weekly guests—JUN 14: Ghetto FX Vs. Jamie I • FRI: Main-Fluid, with the Happy Bastards and guests; Velvet-DJ Blue Jay • SAT: Turbo, progressive trance and house with alternating residents and guests—JUN 16: Saeed and Palash (Washington D.C.) • Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Will Danger, Ikaro, L.P., Tony P, Dave Theirman and Bobby Torpedo

NEW CITY COMPOUND—10167-112 St., 413-4578 • MON: Lounge—80s Metal, with DJ Red Dawn • TUE: Lounge—Tag Team • WED: Suburbs—Punchdrunk, mixed with DJ Squirrelly B and Johnny R. Soule • THU: Suburbs—XXX ClassicXXX, classic altrock with mikrofeelya • FRI: mixed format • SAT: Saturdays Suck, rock with DJs Blue Jay and Schizo • SUN: SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU: Shake with Solo, Geoffroy and Styles and guests—JUN 14: Scott Hardisk (San Francisco), JUN 21—Jimmy Van M • FRI: Fevah, hip hop and R&B with DJs Ice & Qwaka • SAT: Progressive Club Culture Narrated by Cary Chang • SAT JUN 16: DMC Technics Edmonton Eliminations, with DJ Pump (Calgary)

RED'S • Phase 3, West Edmonton Mall • SUN JUN 24: DJ Rap (UK), with Tommy Illingas (Toronto) and Celcius • FRI JUL 13: Gatecrasher Edmonton, with Sandra Collins, Jon Pleased Wimmen, Stewart Rowell, Split Milk, David Stone, Slav, Greg Wynn and Charlie Mayhem

SIDETRACK CAFE • 10333-112 Street • FRI JUN 22: Bullfrog with Kid Koola • SAT JUN 23: Metalwood • TUE JUN 26: The New Deal with DJ Ram

SUBLIME (late night/after hours)—10147-104 St., Bsmt. 905-8024 • FRI: aka Vaas, Mr. Rowley, Tristan • SAT: Manny Mulatto and Locks Garant, Solo, Ryan Mason and Lickety Split

SUGARBOWL—10936-88 Ave • SAT: The Missing Chapters, with Dr. Durant and Cicero

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, L.P., Bunker, Tryptomene, Gundam • SAT: Upstairs—Sweets, Program, Bobby Torpedo, Dragon, Bunker—Alias, Saki and Spanky, Anthony Donahue

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Hack filmmaking

Swordfish recycles odious old clichés in cyberthriller setting

BY JOSEF BRAUN

In the opening moments of Dominic Sena's *Swordfish*, the camera goes in and out of focus, shifting from video to film as it meanders across and around John Travolta's big face as he explains how he would like to change the ending of *Dog Day Afternoon* (as though mentioning a good movie might make the one he's in seem better). You have to wonder what the meaning of this unusual shot could possibly be. Is Sena's camera trying to emulate the gaze of a drugged person? Or is it the wandering gaze of our generation's oh-so-low attention span? Or is Sena so in awe of Travolta's massive face that he can't quite bring himself to keep the whole thing in frame at once?

The answer, unfortunately, is not so complex: Sena's the same tool who directed *Gone in 60 Seconds*, the worst movie of 2000, and as with that film, he hasn't a clue what he's doing. All he knows is that it kinda looks like a rock video (or something) and once this scene

is over, everything you see is gonna cost lots and lots of money.

After this inept opening screen test, Sena huris the audience into the midst of a hostage crisis. Terrorist Travolta is robbing a bank, his 20 hostages each decked out with 20 pounds of explosives and remote control "dog collars" that threaten to blow them up if they "leave the kennel" by trying to run away. One of the hostages, a frightened, hysterical young woman, does try to run and is assisted by a brave cop in riot gear. We watch as the

poor woman cries and screams in terror, we watch Don Cheadle and Hugh Jackman scream "Nooooooooo!" in slow motion, and then we get *Swordfish*'s first money shot: the woman and the cop are blown to little bits before our eyes and Sena, proving himself even more sadistic than Lars von Trier, slowly pans all around the blast site, as cars fly upward, bodies flail and glass shatters in a stunt of truly impressive computerized spectacle and truly disgusting filmmaking.

Give me a minute!

To be fair, Sena has improved his craft ever so slightly since *60 Seconds*. He's learned a little, for instance, about pacing and building tension. But, astoundingly, screenwriter Skip

Woods recycles the dumb narrative of *60 Seconds*—verbatim. In that film, Nicolas Cage was the world's greatest car thief and had to perform an insanely impressive feat in 60 seconds; in *Swordfish*, Hugh Jackman is the world's greatest cyber-hacker who also has to perform amazing feats in 60 seconds. (And he has to do so with a gun to his head and, most cruel of all, a busty bimbo forcing oral sex upon him!) Cage was really just a good guy, an ex-convict who wants to live a quiet life but is pulled back to the flashy dark side because his estranged brother is in danger; Jackman's a carbon copy of that character, except the family member in question is his estranged daughter.

Cyber-hacking doesn't prove to be as cinematic a sport as car theft, however; the long scene in which Jackman dances around a bank of computer screens typing in God-knows-what, spinning around in his chair and spouting meaningless jargon doesn't exactly provide spine-tingling action. Nevertheless,

perhaps because his star (unlike Cage's) is still on the rise, Jackman seems far more involved in the proceedings. He's actually quite engaging and brings great conviction to each of the incredibly banal scenes that ask him to pine for his little girl.

Blunder bus

Unfortunately, Halle Berry, however scrumptious, can't rise above the humiliation Sena's juvenile, voyeuristic camera puts her through, Don Cheadle has very little to do and Tra-

volta is on bad guy autopilot. The story becomes increasingly convoluted (the terrorists are protecting America?) and the more it tries to explain itself, the more stupid it becomes. Yet I must say that the big surprise in the final act as the bad guys flee with the hostages is pretty darn cool. If you've never seen a flying bus before, now is your chance. ●

Swordfish

Directed by Dominic Sena • Starring Hugh Jackman, John Travolta, Halle Berry and Don Cheadle • Now playing



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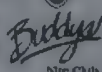
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FILMWEEKLY

NEW THIS WEEK

Atlantis: The Lost Empire (CO, FP) The voices of Michael J. Fox, James Garner, Claudia Christian and Mark Hamill are featured in *Beauty and the Beast* co-directors Gary Trousdale and Kirk Wise's animated adventure about a young turn-of-the-century explorer who embarks upon a submarine mission to find the lost city of Atlantis.

The Ballad of Ramblin' Jack (M) Aiyana Elliott's vivid documentary about the career of her father, the legendary folk singer Ramblin' Jack Elliott, and how his peripatetic lifestyle affected her childhood. *Zeidler Hall, The Citadel; Fri-Mon, June 15-18, 7 and 9:30pm*

The Center of the World (GA) Peter Sarsgaard, Molly Parker, Carla Gugino and Balthazar Getty star in *Smoke* director Wayne Wang's sexually charged drama about a young, inhibited Internet millionaire who hires an exotic dancer to spend a weekend with him in Las Vegas. Screenplay by Wang, Paul Auster and Siri Hustvedt.

Lara Croft: Tomb Raider (CO, FP) Angelina Jolie plays continent-hopping, thrill-seeking, shorts-wearing, long-braided adventurer Lara Croft in *The General's Daughter* director Simon West's action flick based on the popular series of videogames.

The Legacy of Collin Low (M) A selection of short films by the veteran Albertan director. Featuring: *Corral* (1954), *Universe* (1960), *Winds of Fogo* (1969) and *Moving Pictures* (2000). *Zeidler Hall, The Citadel; Thu, June 14, 7pm*

One, Two, Three (EFS) James Cagney, Arlene Francis and Horst Buchholz star in Billy Wilder's caustic 1961 satire about a Coca-Cola executive stationed in Berlin whose boss' daughter secretly marries a dyed-in-the-wool Communist. *Provincial Museum Auditorium; 102 Ave & 128 St; Mon, Jun 18, 8pm*

FIRST-RUN MOVIES

Amores Perros (P) Vanessa Bauche, Gael García Bernal and Emilio Echevarría star in director

Alejandro González Iñárritu's spectacular debut feature, which tells three interlocking stories set in Mexico City involving love, crime and people's relationships with their dogs. In Spanish with English subtitles.

The Animal (CO) Rob Schneider, Colleen Haskell and Ed Asner star in director Luke Greenfield's slapstick comedy about a bumbling police cadet who experiences some bizarre side effects after a mad scientist transplants various animal organs into his body.

Blow (CO) Johnny Depp, Penélope Cruz, Franka Potente and Paul Reubens star in *The Ref* director Ted Demme's flashy biopic of George Jung and his rags-to-riches-to-rags-to-riches career as a marijuana dealer in the '60s and North America's leading cocaine importer in the '70s. Based on the book by Bruce Porter.

Bridget Jones's Diary (CO) Renée Zellweger, Hugh Grant and Colin Firth star in director Sharon Maguire's film version of Helen Fielding's popular novel about the romantic misadventures of a neurotic, weight-obsessed, klutzy London "singleton." Screenplay by Notting Hill writer Richard Curtis.

The Dish (P) Sam Neill, Patrick Warburton, Kevin Harrington and Tom Long star in *The Castle* director Rob Sitch's genial comedy about the tumult that erupts in a rural Australian town in 1969 when their radio telescope is given the task of relaying signals from the Apollo XI lunar module.

Driven (CO) Sylvester Stallone, Kip Pardue and Burt Reynolds star in *Deep Blue Sea* director Renny Harlin's over-the-top action flick about a young CART driver who seeks guidance from a retired racing great when he starts to lose his edge.

Evolution (CO, FP) David Duchovny, Julianne Moore and Orlando Jones star in *Twins* director Ivan Reitman's effects-heavy comedy about a team of scientists who must figure out how to defeat a rapidly evolving alien life form that has crashed to Earth inside a meteorite.

The Forsaken (CO) Brendan Feehy, Kerr Smith and Johnathon Schaech

star in *Outside Ozama* writer-director J.S. Cardone's horror yarn about a young man driving cross-country who becomes involved in a battle against a gang of youthful vampires when he picks up a mysterious vampire-hunting hitchhiker.

The Golden Bowl (CO) Uma Thurman, Nick Nolte, Jeremy Northam and Kate Beckinsale star in *Howards End* director James Ivory's adaptation of the Henry James novel about the complex romantic entanglements that develop between an extremely wealthy art collector, his daughter, her best friend and a penniless Italian prince.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

A Knight's Tale (CO, FP) Heath Ledger, Rufus Sewell and Shannyn Sossamon star in *Payback* writer-director Brian Helgeland's crowd-pleasing action movie about a young peasant who disguises himself as a nobleman in order to compete in a series of jousting tournaments.

Memento (CO) Guy Pearce, Carrie-Anne Moss and Joe Pantoliano star in *Following* writer-director Christopher Nolan's ingenious, backward-unfolding neo-noir about a man with no short-term memory who is nevertheless determined to track down the criminal who raped and murdered his wife.

Moulin Rouge (CO, FP) Nicole Kidman, Ewan McGregor, Jim Broadbent and John Lee Mahoney star in *William Shakespeare's Romeo and Juliet* director Baz Luhrmann's visually opulent, willfully anachronistic musical, set in 1899 Montmartre, about a young poet whose passion for a beautiful courtesan is thwarted by her wealthy lover.

The Mummy Returns (CO, FP) Brendan Fraser, Rachel Weisz, Patricia Velazquez and Arnold Vosloo star in writer-director Stephen Sommers's sequel to his 1999 hit *The Mummy*, in which the remains of Imhotep and his lover Anck-su-Nunam are brought back to life when they are exhibited at a London museum.



Most performers who win Academy Awards spend the rest of their careers making nothing but arid prestige films—slow-paced costume pictures and tepid “issue movies.” The only material presumably worthy of capital-A Actors like themselves. None, with Angelina Jolie, who won a Best Supporting Actress Oscar two years ago for *Girl Interrupted* and who already had two Golden Globes to her credit as well as stop-you-sneaking smarty pants and then proceeded to make the dumb-as-a-bass-of-car-buretores cap chase flick *Gone with the Wind* and the new videogame adaptation *Lara Croft: Tomb Raider*. And she seems right at home in these action-movie settings, too, which is more than you can say for her kid, *Interrupted* costar Vinona Ryder in *Alien Resurrection*.

Il Brother, Where Art Thou? (CO) George Clooney, John Turturro, Tim Blake Nelson and John Goodman star in *The Big Lebowski* director Joel Coen's Depression-era farce, based on Homer's *Odyssey*, about three escaped convicts and the bizarre characters they encounter as they roam the American South.

Pearl Harbor (CO, FP) Ben Affleck, Josh Hartnett and Kate Beckinsale star in *Armageddon* director Michael Bay's megabudgeted war epic which sets a love triangle involving two aviators and a nurse against the backdrop of the infamous 1941 Japanese attack on the Hawaiian naval base.

Shrek (CO, FP) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despot-king to save a princess from a fire-breathing dragon.

Swordfish (CO, FP) John Travolta, Hugh Jackman, Halle Berry and Don Cheadle star in *Gone in 60 Seconds* director Dominic Sena's action flick about an international spy who is hired by the CIA to coerce a brilliant computer

hacker into stealing a fortune in unused government funds.

The Tallor of Panama (CO) Pierce Brosnan, Geoffrey Rush and Jamie Lee Curtis star in *Hope and Glory* director John Boorman's film version of the John Le Carré novel about a debt-ridden tailor whose habit of telling tall tales has unexpected repercussions when he hooks up with an unscrupulous British spy.

What's the Worst That Could Happen? (CO, FP) Martin Lawrence, Danny DeVito and John Leguizamo star in *George of the Jungle* director Sam Weisman's comedy about a thief who becomes determined to recover his lucky ring from the billionaire who stole it from him. Based on the novel by Donald Westlake.

LEGEND

CO: Cineplex Odeon, 444-5468
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FP: Famous Players
GA: Garneau Theatre, 433-0728
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FAMOUS PLAYERS

SHOWTIMES EFFECTIVE FRIDAY, JUNE 15 - THU, JUNE 21, 2001

PARAMOUNT THEATRE 10233 Jasper Ave. 433-1007

PEARL HARBOR (PG) Violent scenes.

Fri Mon Tue Wed Thu 8:00 Sat Sun 1:00 4:30 8:00

SILVERCITY 444-1400

A KNIGHT'S TALE (PG) THX 4:10 7:15 10:20

ATLANTIS: THE LOST EMPIRE (PG) No passes.

1:20 3:30 5:45 THX 12:00 2:15 4:45 7:10 9:35

EVOLUTION (PG) Coarse language, frightening scenes.

THX 4:10 7:40 10:10

HAUNTED CASTLE (PG)

Not suitable for younger children. 12:00 pm

LARA CROFT: TOMB RAIDER (PG)

Not suitable for younger children. No passes 8:10 10:50

THX 1:00 1:30 4:00 4:30 7:00 7:30 9:45 10:15

MOULIN ROUGE (PG) Suggestive scenes.

THX 12:50 3:50 7:00 10:10

THE MUMMY RETURNS (PG) Frightening scenes.

THX 12:40 3:40 6:50 9:50

PEARL HARBOR (PG) Violent scenes. THX 12:30 4:15 8:00 8:30

SHREK (PG) THX 12:15 12:45 1:45 2:30 3:00 5:00 5:30 7:45 8:15 10:00

SWORDFISH (18A) THX 1:50 4:30 7:50 10:40

WHAT'S THE WORST THAT COULD HAPPEN? (14A)

(14A) THX 10:45

WESTHOUT CTR. 111 Ave. Grant Rd. 433-0716

PEARL HARBOR (PG) Violent scenes

Fri Mon Tue Wed Thu 8:30 Sat Sun 12:45 4:20 8:30

LARA CROFT: TOMB RAIDER (PG)

Not suitable for younger children. No passes.

Fri Mon Tue Wed Thu 8:30 Sat Sun 1:00 3:45 7:15 9:45

SHREK (PG) Fri Mon Tue Wed Thu 7:00 9:20

Sat Sun 12:30 2:30 4:30 7:00 9:20

SWORDFISH (18A) Fri Mon Tue Wed Thu 6:50 9:10

Sat Sun 1:15 3:30 6:50 9:10

GATEWAY 8 29 Ave. Calgary Trail 438-0071

EVOLUTION (PG) Coarse language, frightening scenes.

12:45 1:30 3:15 4:00 6:55 7:15 9:20 9:50

ATLANTIS: THE LOST EMPIRE (PG) No passes.

12:00 12:30 2:15 2:45 4:30 5:00 7:10 7:40 9:35

LARA CROFT: TOMB RAIDER (PG)

Not suitable for younger children. No passes.

1:00 1:45 3:30 4:15 7:00 7:30 9:30 10:00

SWORDFISH (18A)

12:15 1:15 3:00 3:45 6:50 7:20 9:15 9:40

WHAT'S THE WORST THAT COULD HAPPEN? (14A)

THX 9:55

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The Center cannot hold

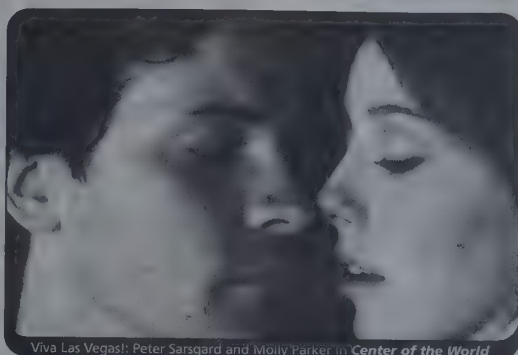
Center of the World is more arty and muddled than it is sexy

BY JOSEF BRAUN

Wayne Wang's chamber piece *The Center of the World* chronicles a straightforward sexual arrangement that slides into emotional chaos. Fulfilling a longtime ambition to create a complex, adult film about sex, Wang has found a scenario that allows him to draw parallels between the world's oldest profession (prostitution) and its newest (computer engineering) to reveal a common spiritual illness: the extinguishing of meaningful human connections by the laws of commerce. Both professions are representations of the film's title—the womb, the modem—and both are seen as instigators of isolation and repression.

Florence (Molly Parker) is a drummer in a small-time L.A. rock band but pays the bills with a stripping gig at an upscale club. Richard (Peter Sarsgaard of *Boys Don't Cry*) is a highly successful computer engineer whose immersion in his vocation has rendered him a sweet and pragmatic but ultimately naive and desperately lonely millionaire in his early twenties. The two meet and Richard, infatuated with Florence, begins to frequent her club and solicits lap dances from her. Richard then makes a deal with Florence: he'll pay her \$10,000 to accompany him for a three-day trip to Las Vegas. Florence accepts under a series of conditions, including her own private room, specified hours of "work" and, most wounding for Richard, no penetration.

It's clear from the set-up that the agreement won't work—Richard is looking for romance, not a private show. But rather than simply offer-



ing a thinking person's *Pretty Woman*, Wang, who conceived the film with authors Miranda July, Siri Hustvedt and Paul Auster (Wang's collaborator on *Smoke and Blue in the Face*), subverts our expectations somewhat by choosing to coolly dissect his characters' conflicting world views and use the prostitution metaphor as nothing less than a criticism of capitalist ideology.

Sunshine, lollipops

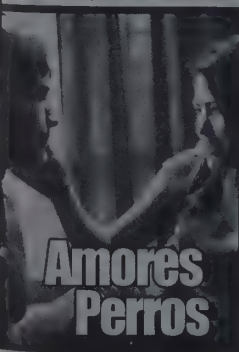
For all the potential erotic charge and modern-age angst, any truly arousing spectacle or deeply involving narrative are sacrificed to serve *The Center of the World's* rather arty conceits. Shot on digital by Mauro Fiore (*Lost Souls*) in order, one assumes, to supply a voyeuristic texture, the film tries to balance its depressing premise with hot sexiness. One gets the impression that Wang wants to evoke the guttural allure of exotic dancing (there's even a surprisingly explicit shot of a dancer pulling a lollipop out from between her labia) in a manner that's unapologetically tantalizing. Yet, through no fault of the talented and strongly committed stars, Parker's

dutiful recreations of the semaphores of the strip world generally come off as tacky and banal as Sarsgaard's "Ooo baby, you want me inside you, yeah, you like it" monologue.

However it was intended, the notion that what's sexy under the red lights seems limp in the privacy of a rented room basically coincides with the film's brand of despair. What doesn't gel at all is the insertion of numerous redundant flashback scenes shot with strong filters that dull down the images in an unappealing and uninsightful manner. Perhaps Wang wanted to avoid confining his film to the stagebound aesthetic of a single primary location. Fair enough. But the information contained in the flashbacks would have been much more interesting if Wang had conveyed it through dramatic action, leaving a little mystery in his opening scenes and giving the story somewhere to go. *The Center of the World* is a relevant film with some interesting points, but ultimately proves nothing more than how difficult it is to make a genuinely sexy film about sex. **C**

The Center of the World
Directed by Wayne Wang • Starring
Molly Parker, Peter Sarsgaard and
Carla Gugino • Opens Fri, June 15

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SHOWING AT BOTH CINEMAS

FRI. JUNE 15 - THU. JUNE 21, 2001

JOE DIRT (PG) Crude content. Sat. Sun. 11:30 Daily 1:35 4:35 7:30 9:10 Midnight Fri. Sat. only 11:55 TOMCATS (18A) Crude content. Sat. Sun. 1:30 Daily 1:30 4:35 7:30 9:10 Midnight Fri. Sat. only 12:15 JOSIE AND THE PUSSYCATS (PG) Sat. Sun. 11:30 Daily 2:15 4:50 7:35 CHOW AT THE GATES (14A) Graphic war violence. Sat. Sun. 11:30 Daily 1:30 4:35 7:30 9:10 Midnight Fri. Sat. only 12:35 O BROTHER, WHERE ART THOU! (PG) Sat. Sun. 11:45 FREDDY GOT FINGERED (18A) Crude content throughout. Daily 1:30 10:30 Midnight Fri. Sat. only 12:35 TRAFFIC (14A) Coarse language; drug use. Daily 12:30 3:30 6:30 9:40	CROUCHING TIGER, HIDDEN DRAGON (PG) Sat. Sun. 11:35 Daily 2:00 4:40 7:10 9:45 Midnight Fri. Sat. only 12:15 SAVE THE LAST DANCE (PG) Coarse language. Sat. Sun. 11:45 Daily 1:30 4:35 7:30 9:10 Midnight Fri. Sat. only 12:05 POKEMON 3: THE MOVIE (G) Sat. Sun. 11:10 Daily 1:30 3:30 5:30 CHOCOLAT (PG) Suggestive scenes. Sat. Sun. 11:30 Daily 1:30 3:30 5:30 THE MEXICAN (14A) Coarse language. Daily 1:00 4:50 Midnight Fri. Sat. only 12:30 HEARTBREAKERS (14A) Sat. Sun. 11:55 Daily 1:45 4:45 7:20 9:55 Midnight Fri. Sat. only 12:30 EXIT WOUNDS (18A) Daily 7:40 10:15 Midnight Fri. Sat. only 12:35 NECESS: SCHOOL'S OUT (G) Sat. Sun. 11:45 Daily 1:30 3:30 5:30 7:30
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CINEPLEX ODEON CINEMAS
ALKING MOVIE LISTINGS 444-5466

CINEMA GUIDE

Showtimes for Friday JUNE 15 to Thursday JUNE 21, 2001

EATON CENTRE CINEMAS 3rd Fl. Phase II, 10200-102 Ave. 421-7020	SOUTH EDMONTON COMMON 1515-99 STREET 436-8585
A KNIGHT'S TALE PG DTS Digital. Daily 12:50 3:45 6:35 9:30 THE ANIMAL PG Crude content. DTS Digital. Daily 1:40 4:30 6:50 9:10 ATLANTIS: THE LOST EMPIRE PG DTS Digital. Daily 12:30 2:45 5:50 7:20 9:40 EVOLUTION PG Coarse language. DTS Digital. Daily 1:30 4:00 7:00 9:50 LARA CROFT: TOMB RAIDER PG Not suitable for younger children. DTS Digital. Daily 12:40 3:00 5:20 7:40 10:00 MOULIN ROUGE PG No passes. Daily 1:30 4:10 7:10 10:10 THE MUMMY RETURNS PG Frightening scenes. DTS Digital. Daily 1:10 3:50 6:30 9:20 SHREK PG DTS Digital. Daily 1:50 4:20 6:40 9:00 WORDFISH 18A DTS Digital. Fri-Tue/Thu 1:00 3:15 5:30 7:50 10:20 Wed 1:00 3:15 10:20	A KNIGHT'S TALE PG On 2 screens. DTS Digital. Daily 12:15 2:30 3:15 5:20 7:15 8:20 10:15 THE ANIMAL PG Crude content. DTS Digital. On 2 screens. Daily 12:50 1:50 3:30 4:30 5:40 7:00 7:50 9:20 10:40 BRIDGET JONES'S DIARY 14A Coarse language. DTS Digital. Daily 1:10 3:50 6:50 9:10 MENTO 18A Coarse language. DTS Digital. Daily 2:10 4:50 7:40 10:00 MOULIN ROUGE PG Suggestive scenes. No passes. On 2 screens. Daily 12:20 1:20 3:10 4:20 6:45 7:30 9:40 10:20 THE MUMMY RETURNS PG Frightening scenes. On 2 screens. DTS Digital. Daily 12:30 1:30 3:40 4:40 7:10 7:45 9:50 10:45 PEARL HARBOR PG Violent scenes. No passes. On 3 screens. THX Daily 12:00 1:20 2:40 5:00 6:30 8:00 9:00 10:30 SHREK PG THX Daily 12:10 2:40 5:10 7:20 9:30 DTS Digital. On 2 screens. Fri-Tue/Thu 12:40 1:40 3:20 4:10 5:50 6:40 8:10 8:50 10:10 Wed 12:40 1:40 3:20 4:10 5:50 6:40 8:10 8:50 10:10

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WESTMALL 6 CINEMAS PHASE I, ENTRANCE 44 444-1331	WEEK
CROUCHING TIGER, HIDDEN DRAGON PG Daily 1:45 4:15 6:45 9:30 ENEMY AT THE GATES 14A Graphic war violence. Daily 2:40 6:30 9:15 JOSIE AND THE PUSSYCATS PG Daily 10:00 ONE NIGHT AT MCCOOL'S 14A Fri-Wed 2:20 4:30 7:30 10:10 Thu 2:20 4:30 7:30 10:00 SAVE THE LAST DANCE PG Coarse language. Daily 2:10 4:40 7:15 9:45 TOMCATS 18A Crude content. Daily 2:30 4:50 7:00 TRAFFIC 14A Daily 2:00 5:00 9:00	WEEK

VILLAGE TREE CINEMAS Gerald Rd. St. Albert Trail St. Albert 439-1848	A KNIGHT'S TALE PG Fri Mon-Thu 6:40 9:30 Sat-Sun 12:30 3:30 6:40 9:30 ATLANTIS: THE LOST EMPIRE PG Fri Mon-Thu 7:20 9:30 Sat-Sun 12:30 2:45 5:00 7:20 9:30 BRIDGET JONES'S DIARY 14A Fri Mon-Thu 6:50 9:10 Sat-Sun 1:15 3:45 6:50 9:10 DRIVEN PG Fri Mon-Thu 7:10 9:40 Sat-Sun 12:45 4:00 7:10 9:40 THE MUMMY RETURNS PG Frightening scenes. Fri Mon-Thu 6:50 9:40 Sat-Sun 1:00 4:00 6:50 9:40 SHREK PG On 2 screens. Fri Mon-Thu 8:30 7:00 9:00 9:20 Sat-Sun 1:00 1:30 3:30 4:15 6:30 7:00 9:00 9:20 WORDFISH 18A Fri Mon-Thu 7:00 9:50 Sat-Sun 2:00 4:30 7:00 9:50 WHAT'S THE WORST THAT COULD HAPPEN? 14A Fri Mon-Thu 7:30 9:50 Sat-Sun 1:45 4:30 7:30 9:50
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Jack Semple Band and Terrain

Wednesday June 27

Los Mocosos

Thursday June 28

You don't know Jack

...and neither did his daughter, says *Ballad of Ramblin' Jack*

By JOSEF BRAUN

Legendary folk singer/guitarist Ramblin' Jack Elliott is the living embodiment of the mythical American cowboy—mythical in both the preservation of the traditional cowboy themes and narrative-driven song style of his music, and in his attainment of one of the classic American dreams: complete personal reinvention. His approach to his craft hasn't altered much in his 50-year career, but his awesomely articulate finger-picking and his intimate, highly personalized delivery lend his music an enduring authenticity. *The Ballad of Ramblin' Jack*, a documentary/portrait by his daughter Aiyana Elliott, attempts to capture the elusive spirit of the man while he goes about doing what he's always done best—ramblin' and playing music—and it succeeds brilliantly.

The Ballad of Ramblin' Jack is also a film about the most frustrating part of the cowboy's vagabond lifestyle, as well as that of many enigmatic artist/parents: their near-perpetual absence. Aiyana Elliott's primary

quest throughout her film is to engage in a real one-on-one dialogue with her father, a quest that ends with only fragmentary satisfaction as Ramblin' Jack, presumably out of a mixture of guilt and a sense of helplessness, charmingly and maddeningly evades his daughter's pleas for privacy and conversation. Heartbroken but undaunted, Aiyana handles her father's stubbornness with the utmost class, avoiding the pitfalls of tortured, "Daddy Dearest" pathos and allowing her struggle for parental communion to find its natural place within the greater context of her father's biography.

Ramblin' entertainment

Born Elliott Charles Adnopolz in 1931 to Brooklyn-based, white-collar Jewish parents, Ramblin' Jack began life about as far from the rural, working-class frontier he came to symbolize as one can imagine. Ramblin' Jack ran away from home at 16 to join a rodeo, where he cast off his former identity (he was temporarily called "Poncho") and began his transformation into his idealized self. He became the protégé of his (and every other folkie's) hero, Woody Guthrie; the two of them travelled and busked for gas and food money throughout the American South, learning about the

region's indigenous music and establishing Ramblin' Jack's increasingly individual style.

Jack rambl'd across Europe for several years in his twenties (including a stint London, where he was idolized by the legions of young skiffle players), and returned in the late '50s to the U.S., where he became a widely celebrated figure during the new popular folk revival before becoming obscured by the massive fame of those whom he directly influenced, most notably Bob Dylan. He "wore out" a series of wives who he himself describes as his "best managers" and attempted to settle down for a time with Aiyana and her mother before having his family usurped by a more dependable provider and continuing his endless solo adventures.

Besides the warm, often very funny commentary from the likes of Arlo Guthrie, Kris Kristofferson, the director's spirited mother and of course Jack himself, *The Ballad of Ramblin' Jack* also features a wealth of wonderful archival photos and rare film footage of Jack performing throughout his career, both alone and with several other giants of



Ramblin' Jack Elliott sits still momentarily for the camera

American folk music. The shots of him playing with the aging Guthrie are gorgeous, the rush of an audience wildly cheering halfway through one of his incredibly long Appalachian yodels is contagious and the 1969 half-improvised duet with Johnny Cash on *The Johnny Cash Show* is just an absolute dream! "In telling my Dad's story," Elliott says, "a hundred other stories began to unfold." Elliott weaves all the music, the tall tales, the hilarious stories and affecting familial difficulties into a complex, sensitive and hugely enjoyable whole. ●

The Ballad of Ramblin' Jack

Directed by Aiyana Elliott • Featuring Ramblin' Jack Elliott, Arlo Guthrie, Martha Elliott and Pete Seeger • Zeidler Hall, The Citadel • Fri-Mon, June 15-18, 7 and 9:30pm • Metro Cinema • 425-9212

Mad about the donkey-boy

Korine goes *Dogma* with frustrating, fascinating *julien donkey-boy*

By JOSEF BRAUN

Harmony Korine is a filmmaker working on the furthest fringes of the current American indie scene, creating work that's progressively pushing acceptable boundaries of form and content. That in and of itself doesn't make him completely unique; what does is the amount of attention—and, increasingly, praise—his work has been receiving. After writing the screenplay for Larry Clark's 1995 film *Kids*, an extremely controversial work heavily criticized for its unremittingly bleak portrait of modern teens, Korine made his directorial debut with 1997's *Gummo*, again an aggressively unpleasant film about youth that was widely dismissed as depraved noodling but went on to become one of the most talked-about and re-examined cult films of the '90s.

It does seem surprising then that Korine's latest, *julien donkey-boy*, despite the impressive range of offbeat personalities in its cast (legendary German auteur Werner Herzog, *Boys Don't Cry* Oscar nominee Chloë Sevigny and *Trainspotting*'s Ewen Bremner) and

the added excitement of its being the first American film to receive the Dogma 95 stamp of approval, received minimal distribution before vanishing altogether. It's now available on video. One of the reasons for its obscurity, however, could be that *julien donkey-boy* is unsuccessful no matter whether you regard it as a Dogma film or the work of a maturing, focussed artist developing his idiosyncrasies and honing his craft.

One of the most exciting challenges laid out in the Dogma 95 "Vow of Chastity" states that sound and image must not be produced separately, yet Korine has grafted canned music onto his images. The Dogma manifesto also demands that the director not be credited (which Korine is) and that "optical work and filters are forbidden." It is in this final regard that Korine departs most dramatically from the Dogma vision, particularly in the many sequences in which Korine superimposes images of his characters' faces over the action proper.

Multi-part Harmony

Yet for me, the way Korine broke this final vow is easily his film's most remarkable characteristic. *julien donkey-boy* is an almost non-stop visual marvel; it defies anyone who thinks that films shot on digital must sacrifice visual aesthetics.

Korine manipulates the colour saturation, image fragmentation and natural blurring of digital to create pictures of strange and novel beauty. As well, his sometimes rapid-fire editing technique has a wonderfully ornate sense of rhythm and the superimposed faces (particularly that of wide-eyed Sevigny) seem to evoke something deeper about the characters. However, just what that might be is often vague at best, and arbitrary rules aside, what matters about Dogma is that it's meant to diminish artifice, whereas in *julien donkey-boy*, you get the feeling that artifice is what Korine is all about.

julien donkey-boy is about a dysfunctional family: Sevigny is young and pregnant, Bremner is mentally handicapped and Herzog is a widowed sadist who torments his youngest son for not being "a winner" in wrestling. There are moments of humour (maybe it's just me, but I think just about everything that comes out of Herzog's mouth is pretty funny), horror and even a dash of poignancy, thanks to Bremner's sensitive performance. But Korine seems too



Chloë Sevigny shines through the haze in *julien donkey-boy*

preoccupied with cheaply "disturbing" us; he fills too many scenes with his disconcerting, immature and ultimately tedious freakshow voyeurism. (Highlights include an armless drummer-magician and a rapping black albino.)

I felt a bit let down by *julien donkey-boy*; nonetheless, as the highlights from the film continue to make appearances in my consciousness like surrealist flashcards, I can't help but feel that Korine, despite his flaws and shortcomings, just might be producing some of the most fascinating and important innovations in new cinema. ●

julien donkey-boy

Directed by Harmony Korine • Starring Ewen Bremner, Chloë Sevigny and Werner Herzog • Now on video

NeXtFest atmosphere chokes up everybody

Theatre festival spotlights young talent and an occasional prodigy

BY PAUL MATWYCHUK

During the very informal NeXtFest closing ceremonies on Sunday night, when artistic director Steve Pirot was invited onto the makeshift stage in the Roxy Theatre lobby to accept his mounted and autographed copy of the NeXtFest poster and say a few concluding words, he found himself so suddenly choked up by the warm applause from the crowd that he was barely able to get a single sentence out. It was a sweet moment, and I hope Pirot has taken some time since then to indulge in a few seconds of pride at his accomplishment and those of the hundreds of young actors, playwrights, designers, directors, artists and crew members who displayed their work to what looks to be the largest audience yet in NeXtFest's six-year history.

I took in, by my count, something like 20 shows at the festival. Some of it was terrific and moving, some of it was downright pretentious, but perhaps that's what you have to expect when you're dealing with young theatre people, many of

whom have written only one or two plays in their lives. Or do you? NeXtFest finally allowed me to catch up with 16-year-old playwright Adam Burgess's much-talked-about short play *Dig Me Deep*, which has created a small sensation in the Edmonton theatre world ever since it was first performed at the Citadel's Teens at the Turn series.

I'm happy—and a little bit stunned—to report that the play is every bit as mature and accom-

plished as people have been saying it is. It takes place in a second-rate hotel room

where a depressed poet has taken a starstruck young female admirer following a reading. Burgess gives this aging, hyper-literate poet several long speeches in which he pours out his feelings of creative frustration and torment at having to keep living a life that has lost its point and, astonishingly, it all rings true. I'm sure Burgess is plenty sick of people marvelling at how someone as young as he is could have written something so sophisticated, but it's such an amazing feat it would be perverse not to take notice of it. I have no idea what Burgess is going to come up with next, but any artistic directors out there may want to cultivate a relationship with him right away; he's a true prodigy.

Of the mainstage shows, the one I found myself most enthusiastic about, much to my surprise, was

Kari Olsen's *Suspension*. I say "much to my surprise" because this is the kind of thing I usually don't go for much—an elliptical, fragmented script knit together with a few out-breaks of modern dance and choreographed movement. (It also had the worst blurb in the entire NeXtFest program.) But it really clicked for me. I overheard someone talking to the show's director, Amy Schindel, and telling her, "I didn't get your show at all, but I really, really liked it." I know what he means; I have no idea what the overall point of this show was supposed to be, and yet as odd or downright goofy as some of the physical movement onstage frequently became, there wasn't a moment where I wasn't eager to see what the actors would do next. And it was especially thrilling to see this cast (Lora Brovold, Elizabeth Ludwig, Clarice Eckford and the amazingly flexible Aaron Talbot), none of whom have a background in physical theatre, venturing so far out on a limb with their risky performances.

No beefs about Ground

I was also taken aback by how much I wound up liking Jon Kolskog's *Higher Ground*. Its first few scenes certainly didn't seem to hold much promise—this story of a drug dealer who falls in love and makes a vow to go straight had the kind of setting and the kind of story I'd seen

plenty of times already. But then, halfway through the play, in walks Daniel Arnold, giving easily the best performance of the entire festival as a well-dressed but very odd stranger who, you gradually realize, is some kind of schizophrenic who has gone off his medication and blithely walked into the dealer's home. Arnold's scenes really made me sit up and pay attention, and once Kolskog takes off on this wild right angle, his script rarely looks back. He also inspires director Kurt Spenrath, in his quiet way, to create some of the most inventive staging of the festival.

Gimme Elter

I also greatly admired Sheldon Elter's contribution to *Xtra Large Shorts*, a Jeff Page-like stream-of-consciousness, multi-character collage called *The Metis Mutt*. The piece was only about 10 minutes long, but it managed to touch on an incredible number of painful themes in an incredible number of comic (and dead serious) ways, and Elter performed it flawlessly. This guy seems to have everything you could ask for in a playwright: he can write stuff that's funny and he can



Sheldon Elter in *The Metis Mutt*

write stuff that's true.

There's always a special vibe at NeXtFest as a result of so many new artists starting their careers. I was just as excited, for instance, watching a reading of an uneven but still fitfully funny play by a newcomer like Zach Wychopen's *A Weekend With Grandma Hazel* (which boasts a hilarious final scene in which St. Peter descends from Heaven to inform the visibly disappointed characters that Catholicism is, in fact, the one true religion) as I was taking in the CKUA Live Radio Broadcast and seeing a new piece by an experienced playwright like Chris Craddock.

Oh, great—now I'm getting choked up, too. ●

Brian Webb presents
DANCE COMPANY

TANIA ALVARADO BRIAN WEBB

A SUMMER EVENING

SEEMS TO BE AT THE HEART OF THE AFFAIR



June 27 & 28, 2001

John L. Haar Theatre • Grant MacEwan College
10045-156 Street • 8 PM

Tickets and Information 497-4416

A SUMMER EVENING

What better way to spend May and June than by collaborating with friends to make new dance. Tania Alvarado and I have been working together the last several years. We have both been dancers — interpreters in each other's dances.

A Summer Evening seems to be at the heart of the affair is the first time that we have collaborated in making a dance together. It is an adventure that inspires one to go forward, to take the risk of trying something new, to let go of patterns that you know work, and to really be alive in the moment. It's creative.

Tania and I have brought a fine team together, as well. Dave Wall's new music is fantastic, and Dave Fraser is creating a magical light environment in a totally white setting.

A Summer Evening has used the famous novel by Marguerite Duras. "Blue Eyes, Black Hair", as a starting point for our exploration of a couple located in a particular space. We have also studied the new biography of Marguerite Duras, who also made films, wrote plays, as well as her novels and non-fiction work. We know how she used elements in her own life as real sources for her books, and how the fine line between fiction and reality was blurred.

seems to be at the heart of the affair plays with this notion. Tania and I have spent much time improvising for each other, finding very personal gestures that can be abstracted into a new dance language. As in the Duras novel, which is set in an enclosed room of a villa by the sea during the summer months, we explore a simultaneous attraction and repulsion between two very different individuals. It is intimate in the extreme and highly charged with an unfulfilled eroticism. The fact that their relationship is built on an unsummed attraction creates electricity with an underlying potential violence. In other words, these two characters really go at it!

And that is what Tania and I are doing. Our rehearsals are incredible. We feel that we are both going forward, playing with movement that is very unique to us. It is a real adventure.

When Catalyst Theatre included us in their interdisciplinary project, **Let There Be Light**, we began the process of making this work with the two short duets that were both noticed for their daring originality. Now our two characters are revealed with complicated character studies and a deeper interaction.

For me to be creating and dancing with Tania on this project has been a fine birthday present; having just turned fifty in the middle of our creative process, has let me know that dance can indeed mirror Duras's concept of using the self as a source of inspiration — a starting point a new fantasy, a new reality?!

Our collaborators have been real partners in this process. Dave Wall is one of Edmonton's very best guitar players. He takes both the acoustic and the electric guitars and, with recorded loops he has composed, creates a sound environment that pushes the boundaries of our dance. The score is magic, and his playing with us makes the dance even more alive.

And Dave Fraser's light environment! He takes the tale and creates a light fantasy. The redness of huge sunset! The passing of time as light travels across space! His light is integral, so much more than mere illumination, and it dances as much as Tania and I do.

A Summer Evening seems to be at the heart of the matter is how the Brian Webb Dance Company is completing its current season. During the season we have shown cased Edmonton artists, and, as we complete it, we are letting you know that the adventure continues, and so we take the slogan: **dance for the community by the community** as our theme for the future.



A hard pill to swallow

Medicate uses science to evoke distorted effect of prescription drugs

BY MAUREEN FENNIAC

With one in 10 Americans currently on antidepressants, and children as young as one year old increasingly prescribed the meds that keep Mom and Dad on an even keel (or not, if you believe the Connecticut judge who acquitted a robber for the drug-fueled crime spree he committed while under the influence of

Prozac), being medicated is becoming synonymous with simply being.

Nicole Sanches, a Canadian artist now living in San Francisco, takes up the topic of prescription drugs, which are becoming as much a staple of the North American diet as Wonder Bread. Her approach to the subject matter, however, is intimate and unassuming, combining found objects and materials like plastic packaging and jawbreakers into images and objects that are more suggestive than polemic. If "medicate" means to mitigate disease (or, to use the pop psychology phraseology, "dis-ease"), this exhibi-

tion is more a symptom than a cure.

In *Medicate*, Sanches presents a quasi-clinical environment—but in this case, it's science as style, not substance. Her paintings, or, more accurately, assemblages, look like a loose parody of scientific illustrations, vaguely reminiscent of abstracted viral life from the pages of *Scientific American*. And although those magazine pictures always looked really good to me even though I had no clear idea what they represented, Sanches's work looks even better. With their sparkly nail-polish gloss and candy-like veneer, Sanches's panels possess an unsublimated baseness that may be abject but never ugly.

visual arts
reVUE



THEATRENOTES

By PAUL MATWYCHUK

Non-native Wit

One of the trickiest dilemmas surrounding the Sterling Awards (which are handed out at the Mayfield Inn on Monday night) is figuring out the best way to treat shows imported from outside Edmonton. (Years ago, there used to be a category for Best Touring Show; nowadays, these shows must compete against "homegrown" productions.) As I talked with members of the Sterling jury, two schools of thought emerged. Some jurors strictly abided by the all-inclusive nature of the category names—"Outstanding Performance by an Actress," say, or "Outstanding Production of a Play"—and ruled out no one. Others, noting that the Sterlings were conceived to "celebrate excellence in the professional theatre in Edmonton," took a loosely partisan approach and while they didn't eliminate the out-of-town competition out of hand, made a certain effort to favour performers and shows more organic to the current Edmonton theatre scene.

I mention this fact only because there's a chance that the three top Sterlings this year may go to shows and performers from outside the city: Martha Henry is a leading candidate to win Outstanding Lead Actress for her performance in *Wit*, while the marionette drama *Happy* stands a good chance of winning Outstanding Play and Outstanding Lead Actor for *Happy* and Ronnie Burkett (who has strong ties to Edmonton, but who is more of an international performer these days). I'm not sure how I feel about this possibility. I greatly admired both plays—especially *Happy*, which is probably the most moving, theatrically inventive production I've seen ever since I started reviewing plays for *Vue Weekly* three years ago. And yet at the same time, the message that would be implied by a Burkett/Henry/*Happy* sweep—that if you really want to see the best theatre, you should look outside Edmonton to find it—is a hard one to swallow. (Marina Stepienson-Kerr's

bravura performance in *Playing Bare*, for instance, was easily the equal of Martha Henry's turn in *Wit*.)

Maybe this is just my love of the underdog coming out. People seem to regard it as such a foregone conclusion that Martha Henry will win Best Actress that I'm hoping for someone to create a little award-show excitement by playing Juliette Binoche to her Lauren Bacall. In any case, be sure to check back here next week to find out how things went on the Big Night.

Trek of the trade

Time is growing short to apply for Artstrek, the long-running teen theatre school operated by Theatre Alberta at Red Deer College. There are two programs, both of them roughly a week long: one for students aged 13-15, and one for teens aged 16-18. The play both groups will be working on this summer is Shakespeare's *Romeo and Juliet*, but the program's focus has less to do with mounting a production than it does simply exploring the text and the various aspects of the art of theatre—voice, movement, design, directing—as they relate to the play. This year's instructors include Vanessa Porteous, Kevin Kruchychak and Kevin Sutley.

The deadline for applications is June 16; you'll need to include a fee of \$25 (which will be refunded if the application is unsuccessful), a letter of recommendation from a teacher or director (with enthusiasm and interest counting for more than experience) and an application form (available on the Web at www.theatreAlberta.com/forms/artstrekapply.html). Further information about the program can be found at www.theatreAlberta.com/usefulinformation.htm, or by calling (780) 422-8162 or toll-free at 1-888-422-8160.

For Aarts's sake

In last week's preview of NeXTfest, we neglected to identify the artist whose painting was chosen as the festival's official image and which we reproduced both on our cover and as part of the cover spread. The memorable painting, "Bliss" is the work of Saskia Aarts, who I hope will accept our apology. Perhaps Aarts can take comfort in the knowledge that "Bliss" will live on, properly credited, on the walls of the Roxy Theatre and countless souvenir NeXTfest T-shirts long after last week's issue of *Vue Weekly* has turned to dust. ●

J-E-L-L-O

The gel caplets, tablets, candy and dolls' arms embalmed in the thick shiny surface of these pieces are congealed in an expressionistic surface that has the same appealing energy and blurry but self-assured logic that you get from a really smart kid. A series of small, wall-mounted slide viewers, for instance, may have the Jello-coloured appearance of toys, but they serve a grown-up scientific purpose: all you need to do is peer into the illuminated lens to be treated to disorienting magnified views of everyday objects: a plastic bead, a test tube, a



An art lover takes a dose of Nicole Sanches's *Medicate*

lump of orange resin.

Medicate subtly explores that old philosophical and moral conundrum, the mind/body connection, in a way that makes the questions it provokes visible. Here, our distorted perceptions of the physicality of ordinary things gives way to a similarly altered sense of our metaphysically conceived of them. The effect

is similar to the effects of mood- and mind-altering drugs and medications. Thankfully, the images and objects in *Medicate* constitute a description of confusion rather than a prescription against it. ●

Medicate
By Nicole Sanches • Harcourt House
Gallery • To June 16

A Broad sense of humour

75-year-old Canadian comedy icon bids Canucks farewell

BY PHIL DUPERRON

Dave Broadfoot, co-founder of the Royal Canadian Air Farce, is at home in Toronto, getting ready to head out on the road for the second leg of his First Farewell Tour. At 75, with nearly half a century of making people laugh under his belt, he looks at the preparation in a matter-of-fact manner.

"All the packing and organizing to go out on the road, it's quite an undertaking," he says. "I'm not complaining, though. It's just a statement of fact. This type of touring is tough. There's never enough time to eat or sleep. I get tired—not from the performing but from the lack of time for everything else."

He's already opened up his tickle trunk on audiences throughout Ontario, calling it "the most successful tour I've ever done," with young Aarts on their feet at the end of each performance to give him a standing ovation. "It's quite weird at my age to get that," he says.

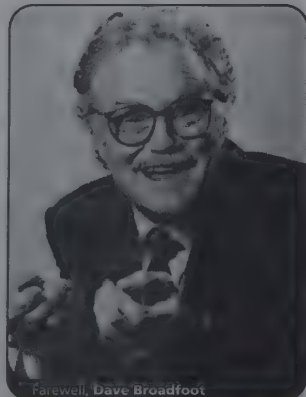
The decision to start wrapping up his career wasn't an easy one, but it's

one Broadfoot seems comfortable with. "I really have to pack it in sometime," he says. Seeing ancient comedians like the late Red Skelton still doing shows well past their prime, unable to really pull off the gags, was a big factor in the decision. "That's not for me," he says. "I want people to remember me at my best. I'm just not sure where I want to stop."

Yuck to yuks

Broadfoot remembers with fondness a time when groups like Wayne and Shuster and Monty Python performed

what he calls "literate comedy," parodying literature and current events. "They assumed their audiences were intelligent," he says. "They never talked down to the audience. I think there's an appetite now for a different style of comedy. People are fed up with obscenities. It's not clever or witty. There are performers who are witty and those who are not." There's a lot of good comedy coming out of this country, Broadfoot says, but at the same time, he is annoyed by how much of it is juvenile and sexual, aiming "just below the lowest common denominator." (Broadfoot tells the story of a young



Farewell, Dave Broadfoot

comedian he's worked with who warned the audience, "I work clean, because I like to shock.")

The Final Farewell hasn't even played out yet and Broadfoot is already planning a comeback of sorts. "If I get reincarnated," he jokes, "maybe I'll come back as a TV evangelist. That would make my mother happy. Then again, maybe I'll come back as a barmaid. I like barmmaids. I guess I'd go with whichever made the most money." ●

Dave Broadfoot
MacLab Theatre, The Citadel • Fri-Sat,
June 15-16 • 425-1820

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 Street, 488-6611. **MAKINGTHINGS@ACAD:** New works by senior students of the Alberta College of Art and Design in Calgary. Until June 16.

ART BEAT GALLERY AND FRAME 8 Mission Avenue, St. Albert, 459-3679. Acrylic paintings by Angela Grootelaar. New works in watercolor by Thomas Love and Mel Heathby. Portraits of Ukrainian heritage by Mi Ma. Sculpture by Equino Sousa and Ken Li. Until June 15.

BAGEL TREE CAFÉ 10354-82 Ave., 439-9604. **STILL LIFE:** A show of recent works by Chris Carson. Until July.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Prints and paintings by Daphne Odjig and book launch of *Odjig: The Art of Daphne Odjig, 1960-2000*. Until June 20.

CITY ARTS CENTRE 10943-84 Avenue, 496-6953. **ART SHOW AND SALE:** Art created by the students and instructors at the City Arts Centre. June 15-17. Fri, June 15, 6-9pm; SAT, June 16, 10am-6pm; SUN, June 17, 12-4pm.

CITY HALL City room, Sir Winston Churchill Square, 426-2122. Part of The Works Art Expo 2001. New works by Marianna Sinkovics. June 22-July 2, 12-30pm.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New sculptures by Alan Reynolds. Until June 23.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. www.eag.org. *Open: Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. ***METAMORPHOSIS:** A survey of works by Calgary artist Marion Nicoll, a pioneer of modern art in Canada. Until June 26. ***SALVATION:** Various artworks by local and regional artists. Until June 26. ***AN ECLECTIC VISION-ALBERTA ART FROM THE 1930s TO THE 1970s:** Historical works from the collections of The Edmonton Art Gallery and the Alberta Foundation for the Arts. Until June 26. ***RIVER CITY:** Marlene Creates, Yolanda Gutierrez, Lyndal Osborne, Peter von Tiesenhausen. Opening June 23.

***OBSESSION:** The Works Art Expo 2001, curated by curator Catherine Crowston. Featuring art by five Alberta artists. June 22-Aug. 26. ***THE KITCHEN:** **RESOLUTIONS:** Tony Baker. Opens June 23. ***NEW EYES:** An education and exhibition space to assist with school tour programs. Interactive space about art and travel. Until June 25. ***CHILDREN'S GALLERY:** AN ELEPHANT IN THE FOREST: THE SPIRITUAL ART OF EMILY CARR. Until June 24. ***VISIT WITH ARTISTS**

LECTURE SERIES: Lyndal Osborne, THU, June 21, 7:30pm. ***THE LOONIE JUNE BASIN:** A day of artful fun. Theatre, Lower Level. (2pm). Nipity-Snipsy. Performance and storytelling about the history of the North Saskatchewan River. *Upper Level. (3-4pm): River City: Informal talk and walkthrough with the artists of the exhibition River City. (1-3pm). **ART - ACQUA:** Jerns-o-workshop for children led by artist Charlotte Gutierrez. *Admission: \$5 adult; \$3 student/senior; \$2 ages 12, kids under 6 free. Free on THU after 4pm.

EDMONTON CENTRE Art Expo 2001 Exhibit Pavilion, 2nd Floor, West, 10200-102 St. *Open Mon-Sat 10am-5:30pm; Thu-Fri 10am-9pm; Sun noon-5pm. **LOOKING WEST-ALBERTA LANDSCAPES, PAST AND PRESENT:** Part of The Works Visual Arts Festival. Selections from the University of Alberta Art and Artifact Collection. June 22-Aug. 15. *Curator's talk: Jim Corrigan will give an illustrated presentation of the University of Alberta and Artifact Collection. WED, June 27, 7-8pm.

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Road, 482-1402. *Open: Tue-Sat 10am-5pm. ***SURFACING:** Exhibition of textile art by the group Surface Matters. Featuring Lee Bale, Carol Daoust, Melissa Daoust, Margie Davidson, Mary Holdgrafer, Betty Manuel, Cathy Tommy, and Pat White.

Also showing: gold and silver jewellery by Wayne Mackenzie and Janet Stein. Wood boxes by Nancy Blosser and John Moler. Until June 29.

FAB GALLERY 1-1 Fine Arts Building, University of Alberta, 112 Street, 89 Avenue, 492-2081. *Open: Tue-Fri 10am-5pm; Sun 2-5pm. **JAPANESE TRADITIONAL POTTERY:** Work in traditional styles by modern potters of all ages with emphasis on younger artists. June 19-July 16. *Open: Reception: THU, June 21, 7:30-9:30pm.

FIRST IMPRESSIONS GLASS STUDIO 146 Grandin Park Plaza, St. Albert. *Open Mon-Fri 10am-6pm; Sat 10am-5pm. **WHAT'S IN A FLOWER:** Watercolour and wax paintings by Sheilagh Knox. Until June 30.

FORT DOOR 10308-81 Avenue, 432-7535. Selection of quilt baskets by various Mohawk Indian and Ojibway Indian artists. Met at 124 St. Thru by Jessie Wastaskiott. West Coast Indian silver and gold jewellery by B. Wilson. Eskimo Soapstone carvings by J. Appaqua. Until June 30.

THE FRINGE GALLERY Bsmr., 10516 Whyte Avenue, 432-0240. *Open: Daily 9:30am-6pm. Closed Sunday. **IDEE FIXE:** Oil paintings by Dean Smale. Until June 30.

GALLERY 124 10240-124 St., 488-4575. *Open: Tue-Sat 10am-6pm. ***NEW PERSPECTIVES:** New works from twelve gallery artists including Tina Martel, Rolf Krohn, Victoria French, Brian Zhang, Marie Cormack, Alamgir Huque, Igor Postash. Until June 20.

THE GALLERY WALK ASSOCIATION OF EDMONTON "Gallery Walk Area" between Jasper Avenue at 123 St. and Stony Plain Road at 124 St. **THE ART OF YOUTH:** A juried exhibition of new art works of Edmonton Public School students. Until June 16, 10am-5pm. The seven shows featured are: ***BEARCLAW GALLERY** 10403-124 St., 482-1204. *The artwork of students in Grades 10-12 from Amiskwacii Academy. *Exhibition of paintings and prints by Daphne Odjig as well as sale of the newly released art book *Odjig: The Art of Daphne Odjig, 1960-2000*. ***BUCERA/KMET GALLERIES** 12310 Jasper Ave., 482-2854. *A variety of artwork including painting and sculpture by Scena High School students. ***SURFACES:** A two-person show by Vancouver artist Alain Attar and Calgary artist Peter Deacon. ***DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. *Art work of students from Oliver School, Nellie McClung Program grades 1-9. *Exhibition of work by gallery artists including Antonio Murado, Tony Sherman, David Robinson, Caio Fonseca, Paul Macdonald, John Mahan, and Paul Fournier. ***ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. *A juried show of two and three dimensional work Jasper Place Composite High School Art Students. SAT, June 16. *Also showing silver and gold jewellery by Wayne Mackenzie and Janet Stein. ***FRONT GALLERY** 12312 Jasper Ave., 488-2952. *Paintings, drawings and sculptures by the students of Virginia Park School. Until June 16. ***UP CLOSE AND WILD:** New paintings by Judy Hamilton. Until June 16. ***SCOTT GALLERY** 10411-124 St., 488-3619. ***ART OF YOUTH:** Paintings, prints and ceramics by the students of Glenora School, grades 1-6. June 16-July 3. Opening reception: SAT, June 16, 1-4pm. ***SMALL STORIES-SHORT SONNETS:** Artworks by Maureen McLaughlin. June 16-July 3. Opening reception: SAT, June 16, 1-4pm, including a demonstration by the artist.

STRATHCONA PLACE CENTRE 10831 University Avenue, 433-5807. *Open: Mon-Fri 9am-4pm. Acrylic landscape paintings by Helmut Schroer. Until August 2.

THE STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. *Open: Mon-Fri 10am-6pm; Sat 10am-5pm. ***UNIVERSE PALETTE:** Works by gallery artists. Until June 30.

SUGAR BOWL CAFÉ 10922-88 Avenue, 4-8369. **THE MORTAL SING:** Photography by Francis A. Willey. Until June 22.

SUSSEX GALLERIES 290 Saddleback Rd., 288-2266. Pastels, acrylic paintings, oils, watercolours, Japanese Chigori-e and Oriental ink works by Marion Morgan, Jo Anne Rasmussen, Jean Roth, Cindy Stewart, Darrell Stiles, Sharon Webber, Darren Woluschuk and others. Glass works, sculpture and ceramic pieces by various artists. Until June 30.

1-4pm. *GALLERY DINING ROOM: *Mixed media works by Byron McBride. Until July 22.

HARCOURT HOUSE 10215-112 Street, 426-4180. *Open: Mon-Fri 10am-5pm; Sat 12-4pm. ***MEDICATE:** Nicole Sanchez usesscopic imagery and found objects to illustrate our need for information and knowledge. Until June 16. ***A PEACE PROJECT:** An installation of life paper weavings by Amy Loewen. June 21-July 14. Opening reception: June 21, 7:30-10pm. ***FRONT ROOM:** ***OUT OF THE SHADOWS:** Various works creating a stronger awareness of mental health in society. Until July 16. ***OF BOATS AND NAKED NUMBER NINE:** The 9th annual exhibition of works by participants in the life model sessions at Harcourt House Art Centre. June 21-July 14. Opening reception: June 21, 7:30-10pm.

JOHNSON GALLERY 7711-85 St. *Open: Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Myrna Wilkinson and Jim Brager. Oil paintings by Joe Haire. Old and new frame photos of Edmonton. Father's Day mugs by local potters. Until June 30.

JOHNSON GALLERY 11817-80 St. *Open: Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm. Works by Al Roberge and Audrey Plannmuller. African masks and wood carvings by Adi. Until June 30.

MC MULLEN GALLERY University of Alberta Hospital, 10401-104th Street, 404-2511. *Open: Mon-Fri 10am-8pm; Sat-Sun 1-8pm. **BRIDGING A NEW CENTURY:** Exhibit of Alberta Society of Artists members' artwork. Past, present, and future come together in this show as the A.S.A. celebrates their 70th anniversary with an exhibit of current juried works, and a retrospective of work by past members. Until August 19. Opening reception: THU, June 28, 7-9pm. Every THU, 7-5pm: Free drop-in workshops at the McMullen Gallery.

PARIS MARKET, LE PETIT SALON 10361 104th Street, 424-2511. *Open: Wed-Sun 10am-6pm. New works by Jason Muirhead. Out of the Shadows Artist's Collective and J.S. Koz. Until June 30.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. *Open: Tue-Sat 10-5pm. Thu until 8pm. **BRUSHING THE SURFACE:** Roger Belley and Joanna Drummond. Until June 29.

ROWLES AND COMPANY LTD. Mezz. Level, 1030-104th Street, 426-4035. *Open: Mon-Fri 9am-5pm; Sat 12-5pm. Featuring watercolours by Frances Alyn-Arscott, Barb Brooks and Sigrid Behrens. Oils by Audrey Plannmuller and George Schwindt. Acrylics by Steve Mitts, Elaine Tweedy, David Seghers and Angela Grootelaar. Sculptural metal tables and stands by Roselio Menz. Hand-carved carousel horses by Shaun O'Brien. Blown glass by Darren Petersen, Brian Kelk and Cheryl Tackes. ***Westin Hotel:** Watercolours by John Freeman. ***Harvest Room:** Helmut MacDonald. Acrylics by Steve Mitts.

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HUB 100 and North Power Plant studios, 492-4515, 492-8222. Open House display of the visual works from the Fine Arts Spring Session courses. Selected work from landscape painting, drawing and painting through the lens. Fri, June 15, 1pm-4pm.

UPSTAIRS GALLERY/GREAT BEAR FRAMING 2nd Floor, 11631-105 Avenue, 452-8906. ***TREE OF LIFE:** Etchings, woodcut prints and drawings by Tadeusz Warszawski. ***UNFOLDING:** Etching, lithographic prints by Karen Dugas. Until July 14.

VANDERLEELE GALLERY 10344-134 Street, 452-0286. *Open: Tue-Sat 11am-5pm. **EIGHT EUROPEANS:** International group show featuring figurative paintings, abstract woodcuts and ceramic works from the Netherlands and Belgium. Until June 19.

VISUAL ARTS ALBERTA ASSOCIATION Harcourt House building, 10215-112 St. **IN FULL VIEW:** Works from The Alberta Community Arts Club Association, Handweavers, Spinners and Dyers of Alberta and the Sculptors Association of Alberta. June 21-Aug. 10. Opening reception: THU, June 21, 7-9pm.

WEST END 12308 Jasper Avenue, 488-4892. *Open: Tue-Sat 10am-5pm. ***FROM THE GARDEN:** A collection of recent works that honour the season of flowers. Works by Nicole Barton, Claudette Castonguay, Nancy Day, Brent Laycock, Mary Pavey, Robert Savignac and Claude A. Simard. Until June 30.

DANCE

DECIDEDLY JAZZ DANCEWORKS Citadel Theatre, 425-1829, 151-8000. Part of Jazz City International Music Festival. *Longings... for the invisible* by Vicki Adams Willis presented by Decidedly Jazz Danceworks of dance and music. THU, June 21-SAT, June 23, 8pm.

RAGA-MALA MUSIC SOCIETY Reginald Museum Auditorium, 484-8470, 448-4827. The Edmonton Raga Mala Music Society present Raga Mala Dance Performance, the magical, mystical, Manipuri dancers Kalavati Devi and Troupe. Fri, June 22, 7:30pm. TIX: \$12-\$15.

VINOK WORLDANCE Chateau Louis Conference Centre, Grand Ballroom, 1122 Kingsway, 454-3739. *Ports of Call: A Fun Fantasy Cruise:* Featuring Vinok performing dances from different cultures. Fundraising dinner and silent auction in support of Vinok Worldance. SAT, June 16, 6pm. TIX: \$35.

THEATRE

BROKEN HORSES BROKEN HEARTS Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 488-9339. A western comedy. Dusty Valley, a charming little place where the girls are pretty and the boys think so too.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3640. *Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX: \$5.75 adult; \$4.50 senior; free to kids under 4.

FORT EDMONTON PARK Fox Dr., Whittemud Dr., 496-8787. SUN 17 (10am-6pm): Hats off to Dr. Northern Alberta Woodcarvers demonstration. (11am-4pm): Pioneer handymen demonstration with Peter Caron. (11am): Historical vignette at courtyard. Fri Trade wedding at courtyard. (11:30am): Bannock making at the Native Camp. (1pm): Fur bale demonstration. (2pm): Soup's On at Married Men's Quarters. (2:30pm): Bread from the cake bake oven. And many more activities. \$24 kid; \$25.75 youth/senior; \$7.75 adult; \$23.50 for 1 hour tour dad is wearing a hat, he gets in free.

JOHN JANZEN NATURE CENTRE Fox Drive, Whittemud Dr., 496-2939. *Open Weekdays 9am-4pm; Weekends/hols 1-4pm. *Weekend Adventures, drop-in activities 1-4pm weekends and holidays. *Animals as Architects: Interactive display for all ages.

Meet spur-crossed lovers, capture the true spirit of the wild west and see the dance of death. Until July 28. Wed-Sun.

CHICAGO Jubilee Auditorium. Musical by John Kander and Fred Ebb. A story of murder, greed, corruption, violence, exploitation, adultery and treachery. Roxie Hart, a nightclub dancer, dreams of starrng in vaudeville. She kills her lover and convinces her husband to front the money to hire Chicago's shrewdest defence lawyer. June 22-24, Fri 8pm, Sat 2pm and 8pm, Sun 2pm and 7:30pm. TIX: \$39-\$75.

CHIMPPOV The New Varscona Theatre, 10329-83 Avenue, 488-0695. *Every SAT except the last Sat of ea. month (11pm): Presented by Rapid Fire Theatre.

EDMONTON GHOST TOURS In front of the Rescuer Statue, Next to the Waterleaves Playhouse, 10322-83 Ave., 469-3187. A theatrical exploration of the ghostly and unknown through Old Strathcona. In the storytelling tradition your guide will entertain with stories of the paranormal, the vengeful deceased, strange spirits and fiendish phantoms. Dress for the weather and wear comfortable shoes. Tour lasts about 1 hour. Mon-Thu nights, 9pm. Until Aug. 28, 9pm. (Not during the Fringe Festival). TIX: \$5.

THE RIVER CITY SHAKESPEARE FESTIVAL 2001 Heritage Amphitheatre Hawrelak Park, 425-8086, 420-1757. Presented by the Free Will Players. Shakespeare's *As You Like It* and *Richard III*. June 21-July 15. Tue-Sat 8pm, Sat-Sun 11am. TIX: \$18 festival pass for any two performances. \$12 adult, 9 senior/student. *at TIX on the Square.

SINGIN' IN THE RAIN Mayfield Theatre, 16615-109 Avenue, 483-4051. World-famous silent movie stars are confronted by the advent of 'talking pictures' and have to convert their new romantic adventures movie into a musical. The problem is that the beautiful female star has a voice that could scare an elephant! Until July 1. TIX: from \$39.

THE SONG IS YOU Kaasa Theatre, Lower level Jubilee Auditorium, 451-8000. By Colin MacLenn. Presented by Edmonton Musical Theatre. Musical. @. Until June 16, 8pm. TIX: \$20 @ TicketMaster.

THAT '70S DISASTER SHOW Jubileum Dinner Theatre, WEW, 484-2424. Every THU, 7:30pm. At times when everything seems to go wrong? Earthquakes, hurricanes, towering infernos, nuclear accidents all join together for a great night of family fun! Until June 24.

THEATRESPOST New Varscona Theatre, 10329-83 Avenue, 488-0695. *Every Fri (11pm): Presented by Rapid Fire Theatre.

THE WIZ Thrifms Centre for the Arts, 451-8000. Presented by ELOPE. A contemporary retelling of *The Wizard of Oz*. Until June 16, 8pm. TIX: \$15-\$25 @ TicketMaster.

Avenue, 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the historical park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. *Open: Mon-Sat 10am-5pm; Sun 1-5pm. ***DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Learn birdcalls, examine the minerals in the mineral museum, live frogs, interact and play Predator-the foodchain game. ***LASTING LEGACY: SERVICE TO OTHERS:** The lives of the Grey Nuns. Discover the legacy of their order, their role in religious and medical services, the daily routine of a Grey Nun in the 1950s, and the role of the order in today's community. Until July 8. Admission: Suggested donation \$2.

MUTTART OBSERVATORY 9626-96A Street, 496-8753. *Open: Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. TIX: \$5 adult; \$4 senior/youth/student; \$2.50 kid, \$15 family.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Avenue, 453-9100, 453-9131. www.alberta.edmonton.ab.ca. *Open: Daily 9am-5pm. ***SYNCHRONIC CANADA ARBORICINAL PEOPLES GALLERY:** Spans



By ROCKIE GARDINER

MARIES (Mar 20-Apr 19): One 19-year eclipse cycle ends on the summer solstice, another begins that day. Where were you on June 21, 1982, and what has been nourishing your soul since then? In the years to come, what will you eat and who gets to be Mom? More food for thought: Jupiter trining Uranus on the 19th rewards a challenge you faced last May during their square aspect, probably something to do with an associate rather than a close friend, money and your brave new world. Look beyond your personal agenda; the times, they are a-changin'.

TAURUS (Apr 20-May 20): When it comes to finances, the Bull doesn't fool around. So even if an amazingly profitable money matter falls in your lap—which it is liable to do as the week begins—you need to consider your good fortune from every angle, discuss it with all concerned parties and seek out advice from knowledgeable bystanders. Once prudent Saturn in your Gemini house of assets is satisfied and the ethical ramifications have been addressed, then and only then will you embrace what is basically your reward for surviving the years Saturn spent in Taurus. Congratulations.

GEMINI (May 21-June 20): In spite of the soul-searching that springs from the solar eclipse on the solstice, this can be a very remarkable period. The merger of your Jupiter ruler and the Gemini sun over the Father's Day weekend provides insights into your early childhood as well as the immediate future. Pay attention. The distant future benefits from a "Eureka!" moment as Mercury trines Uranus on Sunday. Mercury's conjunction to lucky Jupiter on the 18th is the stuff best sellers are made of. Time to reinvent yourself... again.

CANCER (June 21-July 22): Assuming that you're older than 19, you may remember what was going on with your life and in your head the last time (June 21, 1982) there was a solar eclipse on the Gemini-Cancer cusp. Something that started then is ending now and a new variation, another 19-year cycle, is beginning. The summer solstice point is a sacred moment when, having been exposed to as much light as we in the Northern Hemisphere can absorb, we turn inward to prepare for the more soulful aspects of being alive, the wintry dark side. Catch all the rays you can while you can.

LEO (July 23-Aug 22): A total solar eclipse is always awesome for Lions ruled by the sun, but the one scheduled for the summer solstice can have a significant effect on you now and once again in three months. That's usually how long it takes to see what develops from the initial impact. Because the eclipse occurs in your house of hopes and humanity, you may take on a new social and political agenda and fall in with a new group of folks who share a common interest. Until then, an old friend once again turns out to be your lucky charm.

VIRGO (Aug 23-Sept 22): Check out the major comings and goings of your Mercury ruler in the Gemini forecast. But because Gemini governs your midheaven, the good stuff and brilliant flashes as well as possible delays and reversals will have more of an effect on your career or your relationship with your boss than on your personal life and the way your mind is working. Now is the time to gather a wealth of information—the kind that'll pay off when Mercury passes through your Libra money house in September.

LIBRA (Sept 23-Oct 22): Much of the interaction between the planets in Gemini is purely cerebral or, if Jolly Jupiter is lined up with your natal planets and tickling your funny bone, pretty comical. However, Librans born in mid-October can rise to astronomical heights right about now because altruistic Uranus is also part of the grand time in air signs that has been lifting you higher. People tend to win the lottery when Jupiter and Uranus are supportive; add your Libra sun to the mix and you become the focus of their expansive, liberating energies.

SCORPIO (Oct 23-Nov 21): No surprise! Sex and money are the matters most affected by the solar eclipse on the 21st, and not simply because you're a Scorpio to whom these matters matter more than most. Folks with Scorpio rising (which is just about everyone you've ever met in a bar) feel the effect of this powerful eclipse taking place on the Gemini-Cancer cusp in their eighth house, which is traditionally ruled by Scorpio. So, one way or another, your position regarding sex, death, the occult and other people's money (i.e., investments, inheritances and insurance) is about to change.

SAGITTARIUS (Nov 22-Dec 21): Where have all the partners gone? The inexplicably lucky, ever protective, supremely intelligent convergence of your benevolent Jupiter ruler, the Gemini sun and Mercury, with an assist from Uranus the Awakener in Aquarius should land Mr. or Ms. Righteous right on your doorstep. So where is the person who's going to liberate you, extend your range of influence and, if you're not careful, publish your memoirs? Maybe the main wave will show up once the super-duper solar eclipse in your marriage house kicks off a new 19-year cycle, maybe three months later.

CAPRICORN (Dec 22-Jan 20): Flying high and gliding by are hardly traits attributed to well-organized, cautious Capricorns, but right now, if you make a slight adjustment in your M.O. to accommodate a Gemini jack-of-all-trades attitude, you'll be considered quite a success at "growing prosperity." You could also check the financial loop-oop-lems of that growth process and instead work on grounding your artistic aspirations in a firm, sound base under the guidance of a practical-minded guru. Or you could concentrate on beautifying the house and garden one baby step at a time.

AQUARIUS (Jan 21-Feb 18): No matter what else is going on, you are in a fabulous position, being rewarded by magnanimous Jupiter and the mentally stimulating Mercury-sun combination in any Gemini. Plus all this good stuff stems from your house of romance, children and other creative endeavors. If ever you were going to expand into your Spock persona and prosper like a true Vulcan, now is the time. You're also about to enjoy the rewards of an honorable if sometimes taxing family life and the spiritual high you (and they) derive from it.

PISCES (Feb 19-Mar 19): Is it time to move again? So much planetary activity in your Gemini home base suggests that you're about to adjust to a new set of circumstances, perhaps another cast of characters. If you can remember what big change occurred 19 years ago, prompted by a solar eclipse at the tail end of Gemini, you may be able to see into the future and predict how your home life or relationship with a parent will change. Because Jupiter is involved in this eclipse, abundance, protection, justice and devotion are given. ●

Events

EVENTS WEEKLY

Continued from previous page

11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. • **THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. • **THE NATURAL HISTORY GALLERY:** • **80G ROOM:** Live invertebrate display. Permanent. • **THE BIRD GALLERY:** Mounted birds. Permanent. • **ART OUT OF SUDAN:** Until July 2. • **EDUARD CORTES:** 1882-1969. Paints and the French Countryside revealed: Accompanied by the original works of Renoir and other noted French painters. Until Sept. 3. • **TUE 19 (10am-2pm):** National Aboriginal Day. • **21-23:** Storytelling, pictograph painting, games, films and a look at traditional activities from the past. TIX: \$8 adult; \$6.50 senior; \$4 youth (7-17 yrs); free kids 6 and under. • **20 family (2 adults and kids between 7-17):** Half-price Tues.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1531. • **Open daily** until open holiday Mon. • **THE SPIRIT OF THE MACHINE:** A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the dust." In the heart of the city. • **RUTHERFORD HOUSE** 11153 Saskatchewan Drive, U of A Campus, 427-3995. • **Open Tue-Sun 12 noon-5pm.** Costumed interpreters recreate daily household activities. Admission: \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

KIDS STUFF

CALDER LIBRARY 12522-132 Avenue, 496-7090. SAT 23 (2-4pm): Painting Extravaganza, Summer Reading Club opening.

CAPILANO LIBRARY 201 Capilano Mall, 98 Avenue, 50 Street, 496-1802. SAT 23 (2pm): Horizon Trail, 5-8yrs.

CASTLE DOWNS LIBRARY 9 Lake Burnside Mall, 15333 Castle Downs Road, 496-1804. SAT 23 (2-4pm): Summer Reading Club opening.

CITY HALL Sir Winston Churchill Sq. • **CITY MALL** 496-8200. Lantern making workshop with the Fire and Memi vau. • **June 25-July 1, 12-4pm:** "City Hall Plaza," 422-6223, ext. 249. 5th Annual Loonie Art Laboratory Tent "Slipstream and Art Dreams," June 22-July 22, \$1 each per project.

CROMDALE SCHOOL 11240-79 St., 496-2966. • **Open 8am-4:30pm.** Community services summer program. Programs and activities for kids in your neighbourhood. Until June 29.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. • **Children's Gallery:** An Elephant in the Forest. • **Youth drop-in studio,** Sat, 3-5pm, \$5, no pre-registration. • **Saturday classes,** for 4-16yr olds.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. SAT 23: Summer Reading Club opening.

IDLYWYLDE LIBRARY 8310-88 Ave., 496-1808. SAT 23 (2pm): Drop Ten Tales of All Time, 3-12yrs, pre-register.

INDIGO BOOKS MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. • **Every MON-FRI (2pm):** Storytime. • **Every SAT (11am):** Who Needs Cartoons? SAT 16 (11am): Story time for daddies and kids. • **Father's Day craft** SAT 23 (1pm): IndigoKids Summer Reading Club launch party, Grades 1-7.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. • **Summer Reading Program-School Visits.** • **Every WED (7-7:30pm):** Family until June 27. • **Until Aug. 29:** Pre-register. SAT 23 (11am-2pm): Summer Reading Club opening. The Jasper Place Penny Carnival.

LONDONDERRY LIBRARY Londonderry Mall, 137 Avenue, 66 Street, 496-1814. • **496-6384.** Summer Reading Program-School Visits, K-6. • **Until June 22, SAT 23 (9:30am-noon):** Tales Through Time. Summer Reading Club, decorate a dragon for the library.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 23 (10am-noon): Time and A Game, Summer Reading Club opening.

PENNY MCKEE LIBRARY Abbotsfield Mall, 3210-118 Avenue, 496-7239. SAT 16 (2pm): Fairy tale summer. SAT 23: Summer Reading Club opening, 5-15yrs. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. • **Every TUE (1:30-2:30pm):** Start—Parent and

Preschooler Program. \$4.50 fee. Pre-register. • **Every SAT (1-4pm):** Art-Ventures, 5-12yrs. • **Arts and Heritage Day Camps:** July 16-20, 23-27, 30-Aug, 3, Aug, 6-10, 13-17. Half and full day camps mixing history and art. Pre-register. SAT 16 (1-4pm): Art-Ventures: Pounds of Pulp. Create pressed pulp relief sculptures using recycled paper. • **July 19 (1:30-2:30pm):** Parent and Preschooler Program: Water water everywhere. \$4.50. Pre-register. SAT 23 (1-4pm): Art-Ventures: Clay plaques.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Rd., Tenwillegar Dr., 944-5311. • **Every TUE 10-30am:** Summer Storytime, all ages. • **Until Aug. 27:** Drop-in. • **Every THU (7pm):** Summer Storytime, all ages. • **Until August 30:** Drop-in. SAT 23 (2pm): Celebrate Tales Through Time, 3-12yrs. Pre-register.

THE SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. • **FRI 15 (10:30am):** Storytime with Const. Mike Wasylshyn. SAT 16 (11am): Storytime with Val Dickau. SAT 16 (1:30pm): Storytime with Susan MacMillan. SAT 16 (11:30am): Family crafts. SAT 16 (2pm): Youth writing club. Free. WED 20 (10:30am): Storytime with Dorothy Tan.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. • **496-3339.** Summer Reading Program-School Visits, K-6. • **Until June 23, SAT 23 (10am-3pm):** Summer Reading Club kick-off, 5-12yrs.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. SAT 23: Summer Reading Club opening.

VALLEY ZOO 496-8787. • **SUN 17 (1-4pm):** Father's Day picnic on the wild side. TIX: \$8 family, \$5.75 adult, \$3.25 kid, \$4.25 youth/senior.

STRATHCONA LIBRARY 8331-104 St., 496-1828. SAT 23 (2pm): Library Olympics in Gazebo Park-Summer Reading Club opening.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. SAT 23 (2pm): Summer Reading Club opening.

LECTURES/MEETINGS

THE EDMONTON COMMUNITY NET. WORK ECN Lab, 6th Floor, Stanley A. Milner Library (7 Sir Winston Churchill Square, 414-5656, 414-5660. THU 14 (7-8:30pm): The Edmonton Community Network presents a free seminar by Bob Kenyon. Pre-register.

THE EDMONTON COMMUNITY SHAMANIC DRUMMING CIRCLE 736-3780, 951-2324. Learn Shamanic journeying. Meet your power animals and guides. Weekly meetings.

EXPORT DEVELOPMENT GROUP EDMONTON 1001-1001-1001-1001. • **Chairman of Commerce/World Trade Centre #600, 10123 - 99 St. (use west end building), 426-4620 (Ext. 233).** • **June 20 (7:15-8:45am):** Speaker Karen Goss presents "Doing It Right: Is Risky Business. \$2. Everyone welcome."

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Avenue, 474-6058. THU 14 (Noon-1pm): Lunch Hour Talk: *Ethical Funds: What are they and what do they do?* with Mike Couch. FRI 15 (Noon-1pm): Lunch Hour Talk: *Is Romance Dead?* with Bonnie Payne (therapist) and Mike Kozub (poet/writer). Free.

IDLYWYLDE LIBRARY 8310-88 Avenue, (N. of Bonnie Doon Shopping Centre), 439-9630, 987-2693. • **Every second SAT of the month, 1pm.** • **Secular Humanists of Edmonton (SHOE)** leads a discussion group.

INDIGO BOOKS MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. • **Every FRI (5-9:30pm):** Intuitively card reading by Brett Murray. Session cost applies.

MACDOUGALL UNITED CHURCH 10086 Macdonald Drive, 428-1818. THU 14 (7:30pm): Lecture series: Exploring Our Past: Historical Perspectives on Christianity. Dr. Ksley Cormack presents *How to Preach, or How the Heavens Go: Science and Religion in the Scientific Revolution.* TIX: \$5 • church office, • door.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993. Biblical study, spirituality, Christian initiation, liturgy. Through July. Pre-register.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 Street, W. door, 426-4620. FRI 15 (6:45-8:30am): Speakers Joyce Conroy and Dee Pannu present *Export Programs and Services Offered Through Trade Alberta.* • **Free.** • **Everyone welcome.** FRI 22 (6:45-8:30am): "Q & A Day" participants can ask our experienced attendees questions relevant to their businesses. \$2. Everyone welcome.

PUBLIC MEETING • **St. Thomas Moore Catholic Church,** 210 Haddow Close, 496-6055. TUE 19 (7pm): The City's Planning and Development Department meeting with citizens to discuss changes proposed for the Falconer Heights Neighbourhood Structure Plan. • **Gresham School,** 14315-102A Street, 496-1171. THU 21 (7pm): The City's Planning and Development Department meet with interested citizens to discuss the proposed changes for the proposed Griesbach Neighbourhood Area Structure Plan.

UNIVERSITY OF ALBERTA International Centre, Hub Mall, SAT 23 (1pm-5pm): Leonard Pelier (native activist and political prisoner) Teach In. Speakers include: Dr. David Johnston, Professor Tony Hall, Linda Bull, Malcolm Azania and Barry Chisley. Video presentation. Free. Refreshments, snacks and literature available.

WASKAHEGAN TRAIL ASSOCIATION (WTA) • **"Bonnie Doon Reading,"** West side of Bonnie Doon Road, 85 St., 85 Ave., 456-1146. SUN 17 (9am): Free guided hike, approx. 10km at Carmose Trail. Bring lunch and beverage. • **Southeast corner of 104 St. & 112 St., Whittemud Rd., 45 Ave., 496-1949. SUN 24 (9am):** Free guided hike, approx. 10km at Millet. Bring lunch and beverage.

LITERARY EVENTS

CAPILANO LIBRARY 201 Capilano Mall, 98 Avenue, 50 Street, 496-1802. • **Every second WED (7-8:30pm):** Capilano Book Club.

INDIGO BOOKS MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. SAT 23 (1pm): Author Event: Meet John McLaughlin, author of *On Mountaintop Rock*.

ORLANDO BOOKS Bloombsury Room, 10123 Whyte Ave., 432-7633. FRI 15 (7:30pm): *Laurel's Love: Anti-lyric essays on contemporary poetry* by Douglas Barbour. THU 21 (7:30pm): *Pride Literary Evening:* Authors Timothy Anderson, Jocelyn Brown, Candis Jane Jones, Jennifer Hagen, and David Johnston. Nrm Sacra and surprise guests including Mistress Chastity as MC.

SAVOY 10401-82 Ave., 438-0373. THU 14 (7:30pm): *Naked at the Savoy:* Launch of *Naked at School: Three Plays for Teens*, by Chris Gradcock, co-starring "The Blender" - Edmonton's hip-hop sensation.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-1888. THU 14 (10am-noon): Talking Book Club. \$2 for refreshments.

LIVE COMEDY

THE CITADEL MacLab Theatre, 9828-101A Avenue, 428-1820. FRI 15-SAT 16 (8pm): Dave Broadfoot. TIX: \$26.

THE COMEDY FACTORY 34414 Calgary Trail North, THU 14-SAT 16: MC, comedian Damen Tschirner and the Factory Improv Players. THU 21-SAT 23: MC, comedian Brian Work and the Factory Improv Players.

SPECIAL EVENTS

THE ALANO CLUB 9929-103 St., 423-1807. • **Every FRI and SAT (9pm-2am):** Sober dance with DJ Jack. TIX: \$5.

BUDWEISER MOTORSPORTS PARK 461-7056. SAT 16 (4pm gates, 6pm racing): Nite Thunder.

CHANGE FOR CHILDREN ASSOCIATION 448-1505. June 22-24. • **The Strathcona Arts Bazaar,** 10330-84 Ave. SAT 23 (6pm): Cocktails. (7pm): Dinner program. (10pm): Dance. Hosted by Peter Brown. Performance by Bill Bourne. Live music by Orquesta Energia. TIX: \$25 dinner dance; \$10 dance only. • **The Salvation Army,** 9618-101A Ave. SUN 24 (2pm): Music unveiling. Free.

EDMONTON PRIDE FESTIVAL 488-10249-107 St. FRI 15 (7pm): Pre-Pride Party. • **Queen City Meats** under Jasper Ave. N. on 121 St. SAT 16 (2pm) Parade. • **Oliver Arden,** 10326-108 St. SAT 16 (3:30pm): *Pride Street Fair*. • **Arts Bazaar,** 10330-84 Ave. SAT 16 (8pm): Northern Chaps Ball Solstice. • **Hellenic Hall,** 10450-116 St. SAT 16 (8pm): Unity Party. • **Boots (the blue room),** 10242-106 St. SAT 16 (12am): *The Great Imposters*. • **10043-84 Ave. SUN 17 (3pm):** Carneau beach volleyball. • **Orlando Books,** 10123 Whyte Ave. MON 18 (7pm): 2001 Pride Forum hosted by Equal-Alberta. • **Tin Pan Alley,** 4804 Calgary St. MON 18 (8pm): Live Songs of Pride show. • **The Rostic Niteclub,** 10345-104 St. TUE 19 (8pm): Super Tuesday Erotic Menu. • **Fly**

EVENTS WEEKLY

Continued from previous page

Bar, 10314-104 St. WED 20 (8pm): All that jazz. •Oriando Books, 10123 Whyte Ave. THU 21 (7:30pm): Reading by Jocelyn Brown, Norm Sacuta, Timothy Anderson, Candace Jane Dorsey, Kristy Harcourt, Darrin Hagen and surprise guests. •Queen Mary Park Hall, 10844-171 St. FRI 22 (6pm): Murder Mystery Dinner Theatre presented by The Alberta Women's & Ball Association and The ISCWRC. '50s and '60s Sock Hop. •The Citadel Theatre Atorium, upstairs, 9828-101A Ave. SAT 23 (5:30pm): Pride Wrap-up. Pride awards. (8pm): Flamingo Pride Dance. •Convocation Hall, U of A Campus. SAT 23 (7pm): Edmonton Voice Minority concert. •Secrets, 10249-107 St. SUN 24 (11am-4pm): After Pride hang over brunch.

EDMONTON SCOTTISH SOCIETY Grant MacEwan Park, Ellerslie, South Edmonton, 461-9574. SUN 24 (8:30am): Highland gathering. TIX: \$5 adult, \$3 senior/student. Free parking.

GLOBAL COUNTRY HERITAGE FOUNDATION Telus Field, 414-4450. TUE 19: Global Country's Celebrity 50-pitch Tournament. TIX: \$5.

GLOBAL VISIONS FESTIVAL SOCIETY The Bonnie Doon Hall, 9240-93 Street, 414-1052. FRI 15 (7pm): The Hope Experience. •Film screening of *Butterfly* (Dir. Doug Wolens. Documentary about the spiritual journey of Julia Butterfly Hill's two-year tree sit in a 180-foot, thousand-year-old redwood tree she called Luna. •CJSR's Global DJs Dance: World fusion w/DJ Laura-Dawn and MC MotherPeace. Brazilian music w/Priscilla Maria, Reggae and Ska w/ Mick Sleeper. African music w/T.O.T. The Original Tribesman. •Demonstration of Brazilian Martial Art. Global Visions festival fundraiser event. TIX: \$10 adv, \$12 @ door, kids under 12 free. Adv. tickets @ Earth's General Store, Mountain Equipment Co-op.

MOVING PICTURES FILM FESTIVAL New City Ukiah Lounge, 10161-112 Street, 431-1766. Presented by Moving Pictures Collective. FRI 29: A Place of Rage (Angela Davis, Alice Walker, Jane Jordan talk about civil rights, Black Power, feminism). Followed by discussion. Donations welcome.

WEST EDMONTON MALL Ice Palace Rink, 444-8848. SAT 17 (10-12): Martial Arts Extravaganza: The Hong Park Tae Kwon Do College will be conducting a Break-a-thon fundraiser for the World Vision Foundation. The "Break-a-thon" will also include martial arts demonstrations of self-defense, weapons and other martial skills.

WORKSHOPS
BRAMHA KUMARIS MEDITATION CENTRE 207, 10132-105 Street, 425-1050. Learn the art of Raja Yoga meditation. Pre-register.
CANADIAN MENTAL HEALTH ASSOCIATION 414-6300. •Every Mon and Thu, 6-9pm. Dealing with difficult people. June 18-July 5, 6-9pm.

WORKSHOPS
BRAMHA KUMARIS MEDITATION CENTRE 207, 10132-105 Street, 425-1050. Learn the art of Raja Yoga meditation. Pre-register.
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CASTLE DOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castle Downs Rd., 496-1804, 414-5656. SAT 23 (2pm): Edmonton Community Network Demonstration. Pre-register.

COMING OUT WORKSHOP 488-0564. •Every Tuesday night for 6 weeks, (7-10pm). An interactive workshop looking at coming out, self-acceptance, relationships, HIV/AIDS and safer sex practices, homophobia, community. Led by two trained facilitators. Free and confidential. Until June 19. Pre-register.

DECIDEDLY JAZZ DANCEWORKS 988-8814. Dance Unlimited. WED 20: Workshop for intermediate and advanced dancers featuring guest instructor Joanne Baker.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. •Nature Study and Horticulture Courses: •Glorious Irises. THU, June 21, 7-9:30pm. •Identifying Willows. FRI, June 22, 6:30-10pm. •Arts and Crafts Courses: •Elizabethan Arbor and bench. SAT, June 16-SUN, June 17, 8:30am-5:30pm. •Willow Garden Bench and Wattle Fence. SAT, June 23, 8:30am-5:30pm. •Willow Gathering Basket. SAT, June 23, 9am-5pm. •Inukshuks for Gardens. SUN, June 24, 10am-5pm. •Iris to Iris, watercolour workshop. June 25-28, 6-10pm. Pre-registration required for all courses.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. •Drop-in for the absolutely terrified. THU, 7-9pm, \$5 fee, no pre-registration required. •Every SAT (3-5pm): Youth Drop-in Art Workshops, 14-17yrs. \$5.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 9540-102 Avenue, 423-3111. Beginners Mandarin conversation classes. Suitable for adults. Basic vocabulary, simple greetings, dining, shopping, and using the telephone. Instructor is native Mandarin. Until Aug. 3, 6-9pm. \$15 members of the Edmonton Chinese Community Services Centre; \$170 non-members. Annual membership is \$5. Registration is limited to 10 students. Pre-register.

GRANT MACWELAN COLLEGE Jasper Place Campus, 10045-5th Street, 495-4336. •Introduction to Apple iMovie. June 16-17. •Introduction to Quark Xpress. June 16-17. •Intermediate Dreamweaver. June 23-24, 9am-5pm.

INDIGO BOOKS, MUSIC AND CAFE 1837-9th Street, South Edmonton Common, 432-4488. •Every FRI (7-9:30pm): Holistic health info sessions. Session cost applies.

MERRYWOOD DANCE ACADEMY Queen Mary Park Community League Hall, 10844-117 Street, 454-5005. Saturday classes. Beginner welcome. Teen, jazz and tap. Pre-register.

RATCHADHAM TEMPLE 489-7754. Free meditation instructor course. A new meditation approach for all people. Mon-Fri 7-9:30pm. Through to Oct. Pre-register.

SUSSEX GALLERIES 290 Saddleback Road, 988-2266. Adults 15 and kids 4+ classes, professional instruction, with small class sizes.

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Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

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ARTIST/NON PROFIT CLASSIFIEDS
Need a website? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:30 PM the Monday before publication. Placement will depend upon available space.

artists to artists

Lecture by Lyndal Osborne at The Edmonton Art Gallery Lecture Theatre, THU, June 21, 7:30pm. Free.

Viewing of "The Sensuous Thaidomay" Half lizard, half lady. At the Paris Market under "Strangely Artistic" 10am-5pm, Sat-Sun.

Do you have an extraordinary product, service or event which requires free marketing and promotion? Contact Walter at The Genies' Bazaar, Paris Market.

The Studio Gallery, 143 Grandin Park Plaza, St. Albert. Ph. 480-5990 seek visual artists for 2001/2002 season. Painting, drawing, sculpting, mixed-media accepted.

A volunteer opportunity worth acting on! The University Hospital is currently looking for individuals with a theatre background to volunteer with our Artists on the Ward team. This program aims to connect with patients to relieve boredom, emotional distress and physical discomfort. Morns 5-8pm. Ph. No. 407-8428 or mschwabe@cha.ab.ca for info.

Whyte Art Walk July 13-15. Seeking 120 visual artists (painting, drawing, sculpting). Excellent exposure. Registration fee \$20. Ph. Kim @ The Paint Spot 432-0240.

Life drawing sessions starting June 24, on Sundays, 12pm-3pm at the Paris Market, 10263-104 St. Drop-in, limited space. BYO non-toxic art supplies for a beautiful afternoon. Ph. 424-2511

Paris Market is seeking visual artists and/or small business vendors. Work towards your future on the weekends. Call 424-2511 with portfolio W-F 10-5pm, or for more details on your own business opportunity.

Opportunity for Visual Artists: Paint, draw, exhibit outside The Paint Spot, 10516 Whyte Ave. Scheduling artists for weekdays or Saturdays all summer. No fee. Ph. Colleen 432-0240 to reserve space.

Go Postal! EPA is looking for unique letter openers to present as part of the Going Postal Mail Art Expo at The Works (June 22-July 2). All items will be returned. Ph. Lynn (780) 434-9236 or espapost@home.com for info.

Jazz Dance Workshop presented by Decidedly Jazz Danceworks for intermediate and adv. dancers. WED 20 @ Dance Unlimited. Ph. 988-8914 for info or to register.

Female Irish dance with singing ability required for musical performance project. Goop \$55. Ph. 988-6575 (leave message).

AUDITIONS: Seeking non-equity actors for Sound & Fury Theatre's second season. June 27-28. Call Scott @ 435-8542.

Looking for actors 18-25 male/female. Contact us at edmontonpost@home.com.

Actor needed for show going to Winnipeg. Fringe. Male, late 20s to early 30s, comedy. Call Liz @ 497-7861.

Actor/singer needed for Fringe play. Should be able to impersonate "Elvis". Ph. 434-3261.

Little Extras...

SECTION:	HEADLINE (MAX. 20 CHARACTERS)
• Headline	\$2.00
• Bold/Centred	\$2.00
• Extra Line	\$2.00
• Box Word Ad	\$2.00
• SYMBOLS	\$3 each

artists to artists

Congratulations to Yassin Chotai: Student of the Artists Intensive Workshop, on passing "with distinction" her speech exams from Trinity College of London, England. Our students are working now! 433-1124.

Congratulations to Herb Stanley - student of The Artists Intensive Workshop - on being signed with Ebels Talent! Our students are working now. 433-1124.

Free actors workshop. Kristof Gillesse's actors intensive workshop - weekday evenings in the Whyte Ave. area. Our students are working now! First class is always free. 433-1124.

Looking for extra to be in movie videos and many entertainment venues. All types of people needed (big and small, all ages). 444-7875.

Songwriters Association's workshop: SAC and ARIA presenting a Songshop on June 17, 1-5pm, with Ron Irving and Kenny Hess. \$40 for members; \$65 non-members. Ph. 1-800-215-4814 for more info.

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. For details, contact Lloyd at lllike@publib.edmonton.ab.ca.

Attention Jazz Musicians! The Canada Council for the Arts is looking for you. A nationwide competition to select young jazz musicians, groups, jazz ensembles or jazz collectives to perform at jazz festivals, a showcase at the Canadian International Jazz Convention in Toronto on Nov. 2. For info, contact Sandra Bender at the Canada Council for the Arts. 1-800-263-5588. Deadline is July 13.

Professional make-up artist for all make-up needs •television •film •fashion •bridal •photography •special make-up effects. Ph. 953-0283.

musicians

The Tin Pan Alley 4804 Calgary Trail South is looking for musicians to join our open stage on Wednesday nights after 10pm. If you think you have what it takes please call Matt @ 702-2660. Please specify open stage on message. Applicants will have a chance to perform on the weekend and increase their exposure.

Bassist wanted: Writing/recording project requires innovative bassist. Exp. fretless ideal. 424-6796 Dean.

Cellist wanted (world music) acoustic/electric; natural/ethnic/experimental. 424-6796 Dean.

Keyboard player wanted for R&B band B3 styling if possible. Call Ed @ 451-0704.

Guitarist, bass player and drummer formerly called Endsville, looking for high energy from women/man, inf. '80s hard rock/heavy metal with punk rock attitude. Call: Liam 463-9005/Scott 437-5509

Musicians wanted: Well-read, punk rock band needs solid, talented, drummer and bassist. Must be hard working and be willing to tour. Into Samiam, Fairweather and Seaweed. No metal, no rawk, no funk. Call 453-1161.

Q-tron records is accepting submissions from "post-rock-experimental" bands for compilation. http://www.qtronrecords.com/funkytatweiner/demosubmissions.html.

Musicians Obsessed with Superheroes! Guitarists and bassist are looking for a drummer and other musicians interested in making thematic music in eclectic band. E-m: thegreendragon@canada.com for influences and other information. "Nuifi" said.

Guitarist Wanted for Rock Covers/Originals Band. Part Time. MUST have flexible schedule. Rick: 796-3500 (lolo) or nick@kamokrew.com •mailto:rick@kamokrew.com

musicians

Bassist with vocals needed with good gear, chops plus a sense of humour a must. Not clappers plis! For more info Ph 604-8988 after 12 pm.

Wanted: Mature bass player and drummer to participate in original music project. Inl are old and new country, R&B, big band, jazz etc. etc. Leave message 457-8381.

Eclectic band seeks female keyboardist who can sing back-ups and possibly play other instruments as well. Call Brian 439-8787 or Gerard 433-2177.

Singer needed for rock band. Must be professionally minded, creative, have strong voice, write lyrics. We are an original project. Nick @ 433-5933.

Looking for "Musicians" Lead guitarist, bass guitarist and drummer with great attitudes and excellent vocals. For a country/rock band with a little "Latin" infl. Call 968-0426.

Wanted: Bass player, Local band, exit303, currently auditioning talent to replace energetic bass player. e-m: theband@exit303.com. Ph. 435-8315.

Serious singer seeking serious musicians to form a band (jazz, R&B, blues and folk). Call Althea 488-4741.

Guitarist looking for gigging and/or touring band. Looking to start immediately. Ph Jeff 464-7872.

Experienced, educated, FAT/Epitaph infl. guitarist w/precursor riffs, melodies, by vocals and wicked gear seeking side projects. Call Mike 908-2633.

FAT/Epitaph infl. band seeking drummer w/gallop-beats, Weekly sessions, original project w/role for shows and recording. Ph. Mike 908-2633.

Wanted female or male lead guitarist for female (fronted) heavy metal band. Strong songwriting skills and backing vocals a must. Cigs booked, serious inquiries only. Ph 451-4518; e-m: septimus_can@hotmail.com.

Looking for an energetic female lead singer! Willing to sing anything. Call Adrienne at 903-0969.

Rock band seeking professionally minded singer. Must be creative, have strong voice and write lyrics. We are an original project. Nick 433-5933.

To place your ad in Vue Weekly Classifieds Phone 426-1996 for more info.

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musicians

Moulin Rouge Exp. female vocalist/performer searching for ladies 16-21 with soul and voices to perform around Edmonton. FUN! Nevada 450-9121 vonbickler@powersurf.com. n00517

Exp. female vocalist who can hold her own on stage, looking for talented band/musicians. Nevada 450-9121 vonbickler@powersurf.com. n00517

Blues/rock band looking for guitarist and drummer. Call Rick Hodge @ 466-6322. n00517

Guitarist looking for acoustically-minded bassist and drummer for original folk/blues project. Infi: Dylan, Neil Young, The Band, Call John @ 425-5899. n00517

21 year old with songs needs guitar player with gear and professional attitude. Infi: Deltone, Portthead, Finger Eleven. Kistly 437-6223. n00517

Experienced, educated drummer seeking gigs, plays all musical styles. Call Blair, 432-2144. n00517

Killer guitarist wanted for metal band. Original music only. Infi. Old Metallica, Pantera. Must be dedicated. Call 619-6766. n00514

Power metal band with brite needs vocalist with bark. Infi. old Metallica, Pantera. Serious inquiries only Call 919-8869. n00514

Confident, aggressive guitarist wanted for hard rock grl to share good times with. Chris 450-3575. n00517

Wanted lead singer for primarily original/some covers band. We've got the songs but need the voice. Infi: Wallflowers, Fall, Oasis. Ph 452-9556. n00510

Cute indie rock musician looking for cute indie rock grl to share good times with. Chris 450-3575. n00510

Drummer needed for Stash Rock Trio. stash447@hotmail.com. Ph:482-1123 n00510

Singer/Songwriter looking for bass player to start original rock band. Infi: Smashing Pumpkins, Neil Young, U2, Poe etc.. Ph. Mike Jr. 487-0314. n00524

dance instruction

Dance Salsa, Cuban Style
Beg. int. adv. Rueda De Casino
from 6-9pm every Sunday. Starting June 24.
@ Intrigue Place 10565 114 St.
To contact or for more info
Ph Usukuma 433-4582. n00514-082 (2wks)

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No person shall win more than once every sixty days.

- Unless otherwise mentioned,
a) each contest shall only allow one entry per person
b) contest winners must be at least 18 years of age.

employment

TRAVEL - teach English: Job guaranteed. 5day/40hr July 11. TESOL teacher cert. course or by corresp. FREE info pack 1-888-270-2941. www.canadianglobal.net. n00510-071

DRIVER WANTED!

\$15.+/hr
Thursdays only 8am-4pm (flexible).
Must own your own mini-van or small truck.
Must be reliable.
Pleasant, regular routine.
Please call Mel @ 907-0370. n00528-000

help wanted

Endangered Species need protection.
Paid positions with Canadian Parks and Wilderness Society to organise public support.
Ph Cara @ 432-0967. n00517-0705 (2wks)

for rent

Basement suite \$375/month + utilities.
Close to University 437-0292. n00514 (1wk)

2 rooms for rent. \$250 + DD. shared utilities/month. Close to NAIT, downtown. Sally 477-8382. n00507-0014 (2wks)

for sale

Radiohead ticket for sale in Vancouver. -Cheap. 437-0292. n00514 (1wk)

Inlie: Skates. Street/sagittario style. Salomon ST.70 size 10. Bought at the end of last summer. Hardly used due to no talent. 434-5910. n00524- (01)

health and fitness

Lose weight, gain energy and improve your health. Safe effective herbal products.
Call Natasha @ 432-3277. n00514-0719 (2wks)

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Deep relaxation massage for your aching body. Whyte Avenue area. Non-sexual. Almasa 405-8765. n00524-0713 (2wks)

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services

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shared accommodation

NEED ROOMMATE \$250/month incl utilities, phone extra. Downtown. Oliver House. Call 918-4777 after 7pm. Non-smoker. No pets. n00517-0724 (2wks)

10340 121 St Lrg 2 1/2 stry 5 bdrm free parking/Laundry\$350 up/d-d-hr/hd w/its 439-4048. n00528-0828 (2wks)

volunteers

The Sexual Assault Centre of Edmonton is recruiting volunteers for 24 hour Crisis Line summer training session. Session starts June 25th-July 9, 9:30am-12:30pm daily. For more info call Heather @ (780) 423-4102. n00514

Canvassers wanted for arthritis fundraising campaign. To volunteer in your community please call The Arthritis Society at 1-800-321-1433. n00514

The Teen Suicide Research Team at the U of A is doing a study on what is helpful in overcoming suicidal thoughts, feelings and behaviours in teen years. They are looking for teens and/or young adults who were suicidal between 13-21 years and are no longer suicidal. If you're interested in taking part in this confidential study call the U of A at 492-5350. n00581

CALLING ALL BIKE LOVERS! WE NEED YOUR HELP! COME BE A PART OF AN AWESOME BIKE MESSENGER FESTIVAL. VOLUNTEERS DESPERATELY NEEDED. CALL LESLEY 988-8493 e-mail: lesley_acme@hotmail.com lesley_acme@hotmail.com. n00514

A volunteer opportunity worth acting on! The University Hospital is currently looking for individuals with a theatre background to volunteer with our Artists on the Walls team. This program aims to connect with patients to relieve boredom, emotional distress and physical discomfort. Mon 5-8pm. Ph Nola @ 407-8428 or nschwabe@cha.ab.ca for info. n00591

Volunteers needed to "make fun" at the Edmonton International Street Performers Festival July 6-13. St. Vincent de Paul. Ph Ann-Marie at 425-5162 for info. Volunteers must be min 18 yrs of age. n00587

DO YOU ENJOY THE ARTS? If the answer is yes, then come and join our VOLUNTEER TEAM at ART EXPO 2001 - THE WORKS VISUAL ARTS FESTIVAL from June 22-July 2, 2001. A variety of Volunteer Programs are available. For more info call Jackie @ 426-2122 ext 230. n00584

Food Not Bombs! Local anti-poverty groups needs volunteers to cook, clean and serve, or just eat a vegetarian meal. Drivers also needed. 10116-105 Ave., 988-3699. foodnotbombs.iscoul.net. n00517

Join the Host Program... and join the world. Befriend someone new to Canada. Volunteer to help them learn more about Canadian culture. Call The Host Program at 424-2545. n00591

CHILDREN'S SUMMER CAMP PROGRAM with the Canadian Mental Health Association (ANCR). July 3-Aug 23. Mon-Fri 9am-3pm, min 1 day/Weekends 9am-12pm. Children 6-12 yrs diagnosed with or are experiencing behaviour problems or come from families experiencing mental health issues. If you are interested in working with children and have skills in running activities such as arts, crafts, games, sports and special events Ph Rayna 414-6305 or 414-6300. n00584

The Sexual Assault Centre of Edmonton is recruiting volunteers for our 24 hr Crisis Line. If you are empathetic, responsible and can give 6 hrs/wk, this may be the opportunity for you. For information and to register for training in May Ph Heather 423-4102. n00510

Were you suicidal as a teen and got counselling for it? To participate in paid confidential research, please contact Agatha at suicide_research@hotmail.com. n00510

Teach an adult to read and share a legacy of literacy. Volunteer! P.A.S.S. Project. Adult Literacy Society 424-5514. n00584

Edmonton Food Not Bombs Local anti-poverty groups needs volunteers to cook, clean and serve, or just eat a vegetarian meal. Drivers also needed. Saturdays, 1:00, 10116-105 Ave., 988-3699. foodnotbombs.iscoul.net

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Gatecrasher Edmonton



Sandra Collins
Jon Pleased Wimmin
Stuart Rowell

Friday-July_13_01
Reds Edmonton

with quests Greg Wynn, Spilt Milk, David Stone, Slay,
and Charlie Mayhem

Event 18+ 9pm to 5 am
Extended hours Advance
tickets \$28+sc at Fendush,
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